RECÜEIL DE DANCES

contenant

un tres grand nombres, des meillieures

ENTRÉES DE BALLET

DE M.r PECOUR.

tant pour homme que pour femmes,

dont la plus grande partie
ont été dancées à l'Opera.

Recüeillies et misés au jour.

PAR M.r FEÜILLET M.e DE DANCE.

A PARIS

Chez le Sieur FEÜILLET Rüe de Bussi
Faubourg S.t Germain à la Cour Impériale.

AVEC PRIVILEGE DU ROY. 1704.

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Case

A Son Altesse Royalle
Monseigneur le duc D'orleans

Monseigneur,

Le juste discernement de V. A. R. Surtout ce quil y a de plus parfait dans la Nature et dans les Arts, ne permet pas a Ceux qui y font quelque decouverte de chercher vn autre protecteur, et la bonté avec laquelle V. A. R. Ecoute ceux qui ont l'honneur de l'approcher fait quils se determinent presque tous a luy faire homage de leurs productions: Cette même bonté Monseigneur me fait prende aujourdhuy la liberté de dedier a V. A. R. les-

Plus belles entrées de ballet des Operats, vous les avés honorées Separement de votre attention j'espere quelles auront le même avantage toutes ensembles Cést vne Suitte de la Choregraphiē que jay donné au public, je serais trop heureux Monseigneur Si le fruit de Cette decouverte etoit du gout de, V, A, R, mais elle est si fort au dessus des plus belles productions, que je ne luy presente ce reciüeil que Comme vn effet de mon Zele et du tres profond respect avec lequel je Suis —

de votre Altesse Royalle —

Monseigneur

le tres humble tres obeissant et
tres Soumis Serviteur —

Feuillet

Preface

Apres auoir donné au public des moyens faciles pour aprendre d'eux mêmes toutes sortes de dances par des caractéres intelligibles, je me sens obligé pour recognoissance à l'accüeil favorable que la France et les pays étrangers ont fait aux deux éditions de mõ liure de la Chrégraphie, de le favoriser encor de plusieurs dances qui ont fait de nos jours un des plus beaux ornemens du théatre: il me suffit pour rendre ce reciüeil recõmandable de faire cõnoitre que Mr. Pécour Pentionnaire du Roy, Ancien de l'Academie Royalle de dance et compositeur des ballets de l'Academie Roy.le de musique en est l'auteur.

Il se trouvera peut être des personnes qui diront que je suis longtemps a tenir ma parolle, par ce que depuis la premiere édition de mon liure je leur fais esperer louurage que ie donne maintenant: mais il cesseront de me blâmer en considérant que la plus grande partie de ces dances ayant été dancées à l'Opera en differens temps, depuis plusie. annees, et par differens danceurs, et danceuses, ils ma falu une peine et une application immense pour les reciüeillir et les graver avec autant dexactitude quelles le sont icy; comme cet ouurage est un fruit de la Chrégraphie, j'ose esperer que ceux qui la possédent ne seront pas longtemps a s'en munir.

Ie joins à ce reciüeil un petit traité de la Cadance beaucoup plus étendu que n'est celui de la Chorégraphie, ce sujet est assés beau pour meriter un asses gros volume: mais ie me contente pour l'usage des danceurs d'expliquer les differentes mesures sur lesquelles on dance, et cõment tous les airs se reduisent à deux et à 3. temps; en suitte ie fais connoître la valeur de chaque pas, comme l'on connoit la valeur de chaque notte de la musique, et ie réduis en temps égaux tous les pas, qui se trouvent dans chaque mesure des dances pour être raportés au temps des mesures des airs, de maniere que rien n'est plus aisé de connoître la cadance de chaque pas.

Toutes les dances qui sont contenuës dans ce reciüeil sont rangées d'une maniere à pouvoir s'en servir cõme autant de lecons. j'ai mis celles des femmes les premieres cõme étant les plus aisées, et celles des hõmes les derniéres cõme étant les plus difficiles, ensorte que l'on trouvera dans cet ouurage de quoi ce satisfaire car il y a des dances tres aisées et de tres difficiles exécution. tant pour homme que pour femme, et pour une ou pour deux personnes.

I'ay mis au cõmencemt. de chaque dances les noms des personnes qui les ont dancées, et dans quel opéra: de plus j'ay fait graver à la fin de ce volume tous les airs des dances rangées dans le même ordre quelles sont gravées en Choregraphie, afin que l'on les puissent joüer sans tourner le feüillet, et que par le moyen du chifre qui est marqué au comencement de chaque air, l'on puisse trouver precisement la dance qui a été composée sur ledit air, ce qui fait le même effet qu'une table.

TRAITÉ DE LA CADANCE.

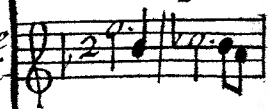
Ie ne remarque dans les Airs pour principe de la Cadance ou mesure que de deux sortes de mouvemens qui sont mesures à deux temps, et mesures à 3. temps par ce que de ces 2. la dependent tous les autres, dont les uns sont plus vites et les autres plus lents, de maniere que tous les airs se peuvent battre à deux temps, et à trois temps.

Exemple.

Ie dis qu'une mesure d'une air à quatre temps n'est autre chose que deux mesures d'un air à deux temps. car si je supose une barre dans une mesure à quatre temps comme à celle qui est icy à côte que je donne pour 1.er exemple, et qu'au lieu de croches j'en fasse des noires, et au lieu de noires j'en fasse des blanches; il est certain que j'aurai deux mesures à deux temps, comme l'on voit par le 2.e exemple: ainsi une mesure à quatre temps ne doit être regardee dans la dance que comme deux mesures à 2. temps, et voila la raison pourquoi on met deux pas dans une mesure d'un air à quatre temps.

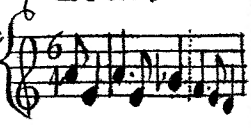
1.er Exemple.

2.e Exemple.



On doit regarder la mesure de Loure, ou gigue lente cõme la mesure à quatre temps, par ce que quoi que la Loure ou gigue lente contienne six temps, et que l'autre n'en contienne que quatre, chaque mesure de Loure ou gigue lente, fait le même effet que deux mesures à trois temps. ainsi si ie pose une barre à la moitié d'une mesure de Loure, ces deux moitiez seront deux mesures à trois temps.

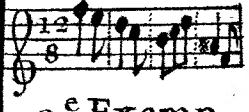
Loure



Il y a encore d'autres mouvem.ts dont chaque mesure se peut partager en plusieurs autres, comme ceux dont les Italiens se servent assez ordinairem.t pour leurs mouvem.ts à quatre temps vites. dont voici à côté un petit exemple.

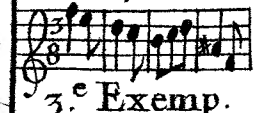
Mouvem.ts de quatre temps vite

1.er Exemple.

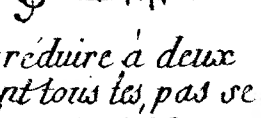


Ces sortes de mouvemens ne doivent être considerés dans la dance que comme des mesures à trois temps semblables à celles du passepied ou du menuet, en regardant chacun de ces quatre temps comme autant de mesures! car si je pose des barres entre chacun de ces temps, comme aux endroits ou on voit des lignes ponctuées: il est certain que cette seule mesure m'en produira quatre, qui seront des mesures de passepied, cõme on voit par le 2.e exemple. et si des croches j'en fais des noires, et que des noires j'en fasse des blanches. alors j'aurai quatre mesures de menuet, comme on voit par le 3.e exemple.

2.e Exemp.
Mouvem.ts de Passe pied.



3.e Exemp.
M.ts de Menuet

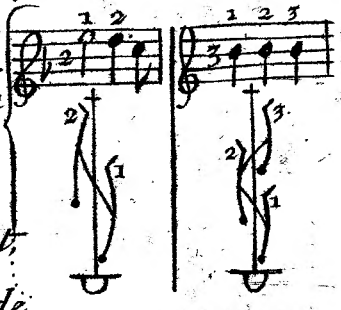


Ayant ainsi connu, comment tous les airs se peuuent réduire à deux ou à trois temps, il ne s'agit plus que de faire cõprendre cõment tous les pas se raportẽt autẽps des mesures des airs sur lesquels ils auront ete composees.

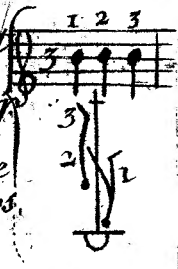
Moyen pour Trouver facilement la Cadance de chaque pas.

LE véritable moyen de trouver la Cadance de chaque pas est d'en connoitre la valeur, de la même maniere que l'on connoit la valeur des notes de la musique apres quoi on reduit en temps egaux tous les pas qui se trouvent dans chaque mesure des dances, de même qu'on reduit en temps egaux toutes les notes de la musique qui se trouvent dans chaque mesures des airs.

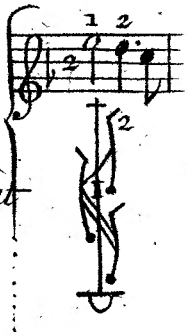
Comme je n'ai rien trouvé de plus convenable pour donner la valeur à chaque pas simple, que la liaison dont je me suis desja servi pour en faire un cõposé, je me servirai encor de cette même liaison pour donner la valeur à chaque pas simple, en observant ce qui suit.



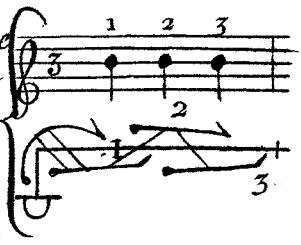
On remarquera pour regle générale que tous les pas simples qui seront liés ensemble d'une seule liaison, seront tous d'une egale valeur entre eux en sorte que chaque pas lié occupera un temps de la mesure de l'air sur lequel il aura été composé comme on voit icy à côté par les deux exemples.

A Ces deux exemples et à tous ceux qui suivent, j'ai marqué tous les pas par des chifres, affin d'en mieux connoitre les temps ou la valeur, et de s'accoutumer à les raporter plus facilement aux temps des mesures de l'air qui est noté au dessus, ou sont encor les mêmes chifres observant de raporter les n.°s 1. 2. ou 1, 2, 3. qui marquent les temps de cadance aux mêmes n.°s 1. 2. ou 1. 2. 3. qui marquent les temps des mesures de l'air.

Quand il arrivera que deux pas ne seront pas tout à fait liés, c'est à dire que quand un bout de la liaison ne touchera pas precisement l'un desdits pas, ce sera une marq celui ou la liaison ne touche pas tout à fait vaudra une fois autant que l'autre, et doit être considere en cette occasion cõme une blanche dans la musique, par ce que lui seul vaut deux temps au lieu que celui qui est lié tout à fait n'en vaut qu'un.

Deux ou plusieurs pas liés d'une double liaison, ne peuvent jamais valoir qu'un temps, ce qui arrive toujours lors qu'ils se trouvent dans une mesure de dance, plus de pas qu'il ni en a dans la mesure de l'air.

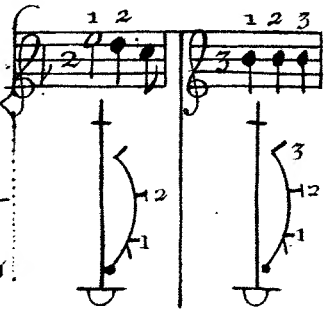
Exemple.

S'il y a trois pas dans une mesure à deux temps je dis qu'il faut absolument qu'il y en ayt deux qui soient liés d'une double liaison, ce qui sera une marque que ces deux pas doublement liés, ne vaudront qu'un seul temps, et c'est ce qu'on appelle, pas double.

Traité de la Cadance.



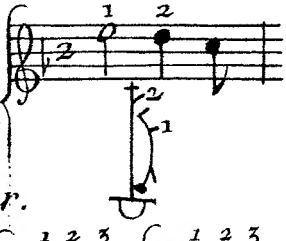
Si dans une mesure à trois temps il y avoit quatre pas pour une seule mesure, on seroit aussi obligé d'en doubler deux comme on a déjà fait cy devant.

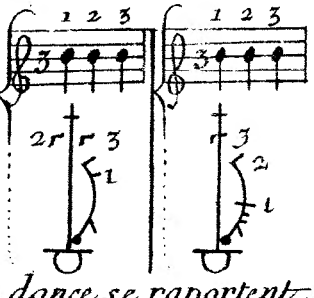
Enfin on observera pour règle générale que tout ce qui sera lié d'une double liaison ne pourra jamais valoir plus d'un temps..



Les pas qui n'ont point de liaison comme sont ceux qui se trouvent ordinairement seuls dans une mesure, valent toutes la valeur de la mesure de l'air qu'ils occupent, ainsi je dis que si un pas tout seul occupe une mesure d'un air à deux temps ce pas vaudra par consequent deux temps: et si ce même pas est mis sur une mesure à trois temps. de même il vaudra trois temps.

Je dis donc avec raison, que tous pas qui se trouvent seuls dans une mesure soit à deux temps, ou à trois temps, valent autant que la mesure de l'air, sur laquelle il a été composé, à moins qu'il ne fut accompagné de quelques signes à cõpter comme il arrive assés souvent qu'un pas se trouve accompagné d'une demie mesure, de soupirs, ou de demy soupirs, qui sont des temps que l'on compte sans dancer, et pour lors le pas diminuë autant de valeur comme il se trouve de temps à compter.

Exemple.

Si dans une mesure de dance à deux temps il y a un pas accompagné d'une demie mesure; il est certain que ce pas ne peut valoir qu'un temps. par ce que la demie mesure est pour l'autre temps pendant lequel on reste sans dancer.

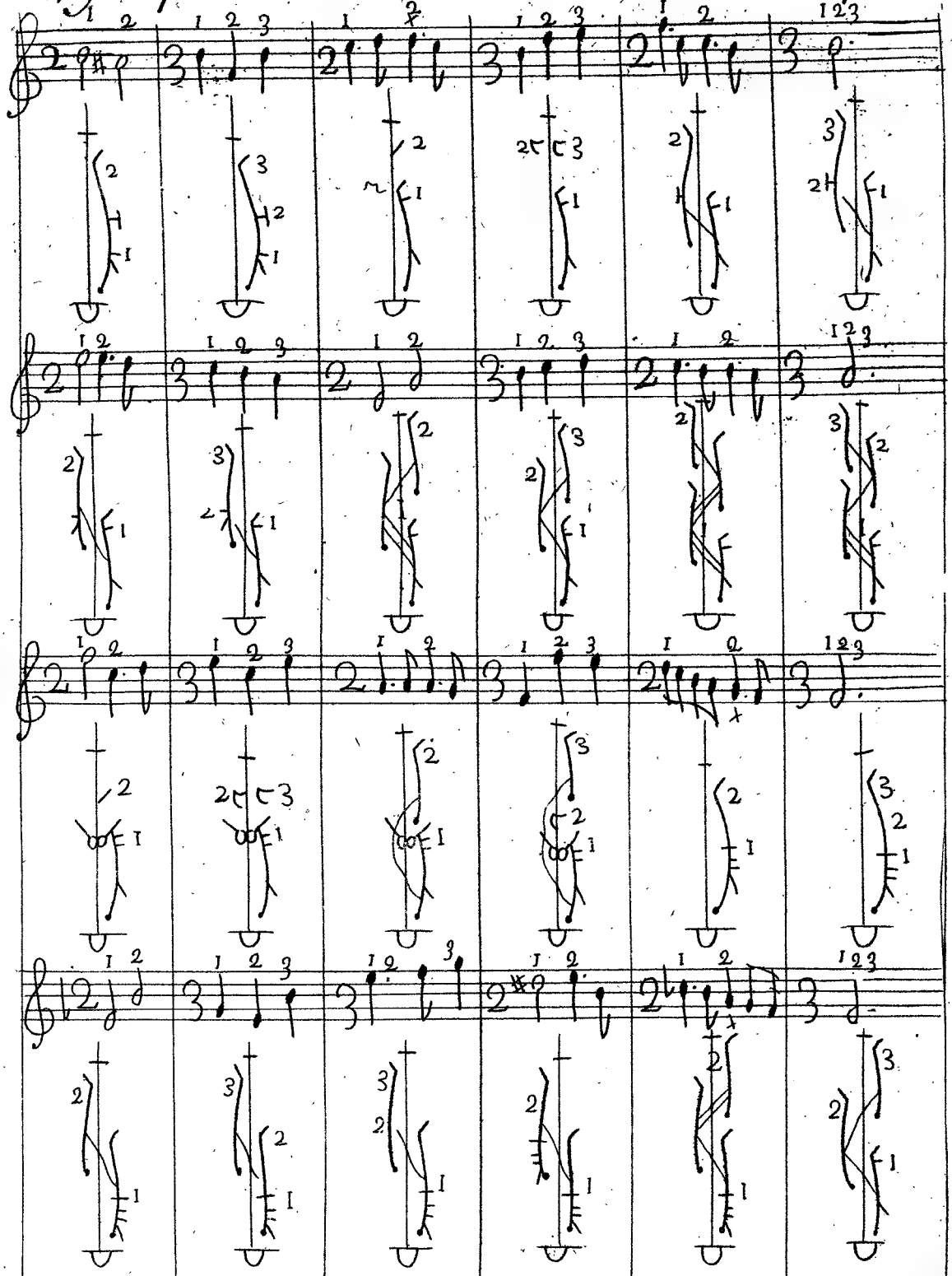


De même si dans une mesure à trois temps il y a un pas qui soit accompagné de deux soupirs, ce pas ne vaudra qu'un temps, par ce que les deux soupirs valent les deux autres temps que l'on est obligé de compter pendant lesquels on ne dance point et si dans une semblable mesure il n'i avoit qu'un soupir, en cette occasion le pas vaudroit deux temps.

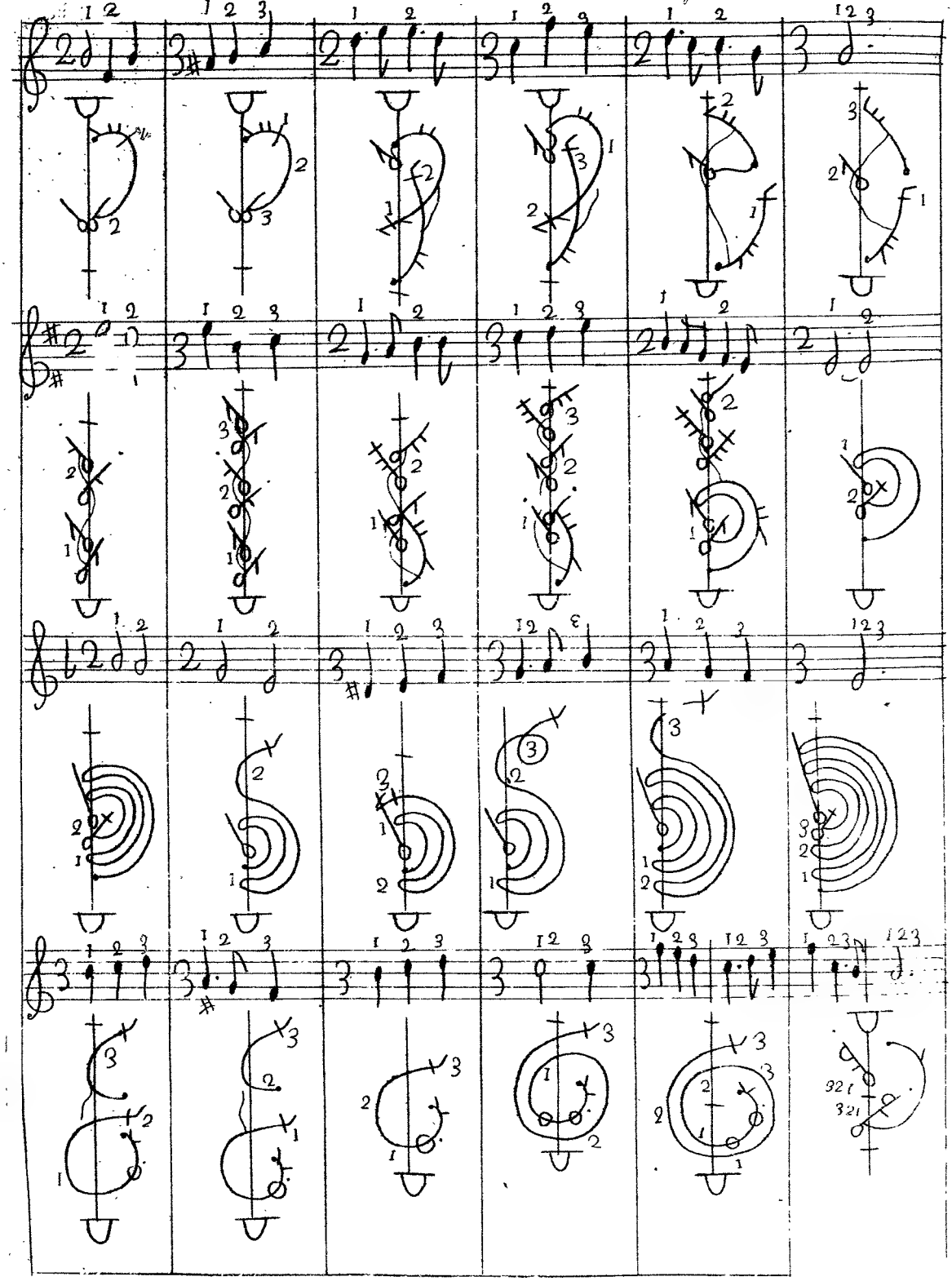
Apres avoir explique cõment tous les pas de la dance se raportent sur les mesures à deux et à trois temps, j'ai cru être obligé pour en rendre l'usage plus facile, de donner encor plusieurs exemples comme l'on voit dans les 4. pages qui suivent.

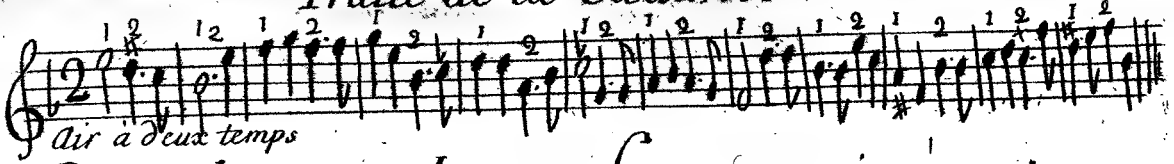
Dans les deux premiers l'on voit cõment un même pas se peut rapporter sur une mesure à deux temps, comme sur une mesure à trois temps, en observant les valeurs comme il a été enseigné ci-devant; et dans les deux autres pages, sont contenuës deux couplets de dances, l'un sur un air à deux temps, et l'autre sur un air à trois temps.

Exemples pour les mesures à deux et trois temps.



Suitte des Exemples pour les mesures à deux et à trois temps.

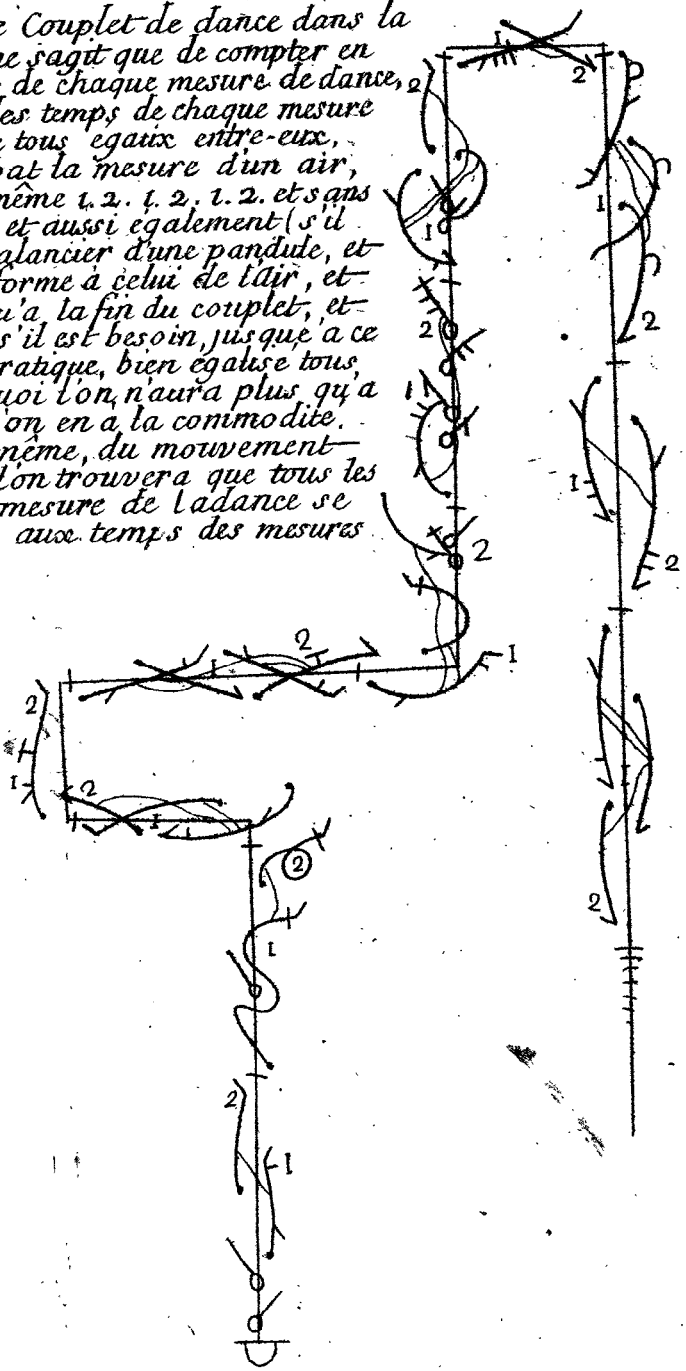


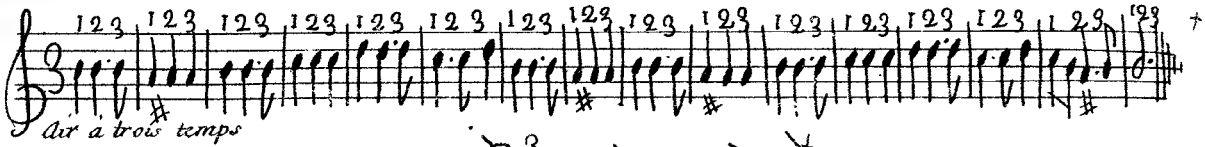


Air à deux temps

Couplet de dance sur un air a 2. temps

Pour mettre ce Couplet de dance dans la veritable Cadance, il ne s'agit que de compter en dançant tous les teps de chaque mesure de dance, comme l'on compte les temps de chaque mesure de l'air, et les reduire tous egaux entre-eux, comme quand on bat la mesure d'un air, en comptant en soi même 1. 2. 1. 2. 1. 2. et sans aucune interruption, et aussi egalement (s'il est possible) que le balancier d'une pandule, et d'un mouvement conforme à celui de l'air, et compter ainsi jusqu'a la fin du couplet, et même recōmencer s'il est besoin, jusque'a ce qu'on ait par la pratique, bien egalisé tous les temps, apres quoi l'on n'aura plus qu'a faire jouër l'air si l'on en a la commodité. ou le chanter soi même, du mouvement qu'il doit être, et l'on trouvera que tous les temps de chaque mesure de la dance se raporteront tous aux temps des mesures de l'air.

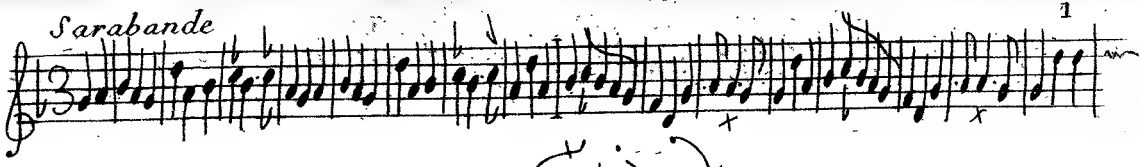




Couplet de Dance sur un air à trois temps.

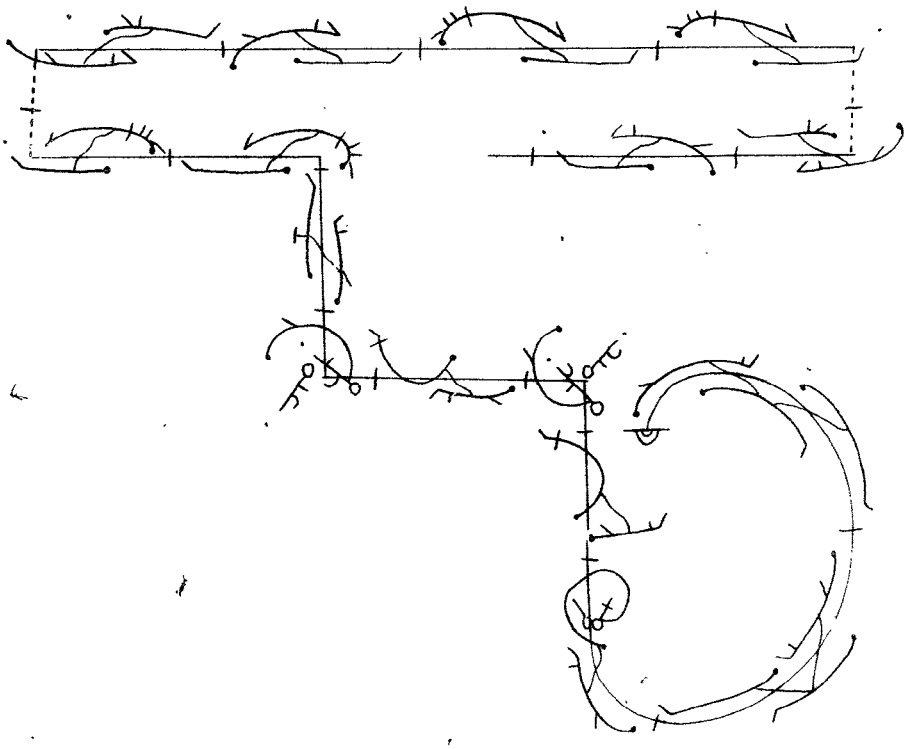
Pour mettre ce Couplet de dance en Cadance, on se servira de la même regle que ci-devant, à la reserve qu'au-lieu de compter 1. 2. 1. 2. on comptera 1. 2. 3. 1, 2, 3, conformement à la mesure de l'air qui est à trois temps.

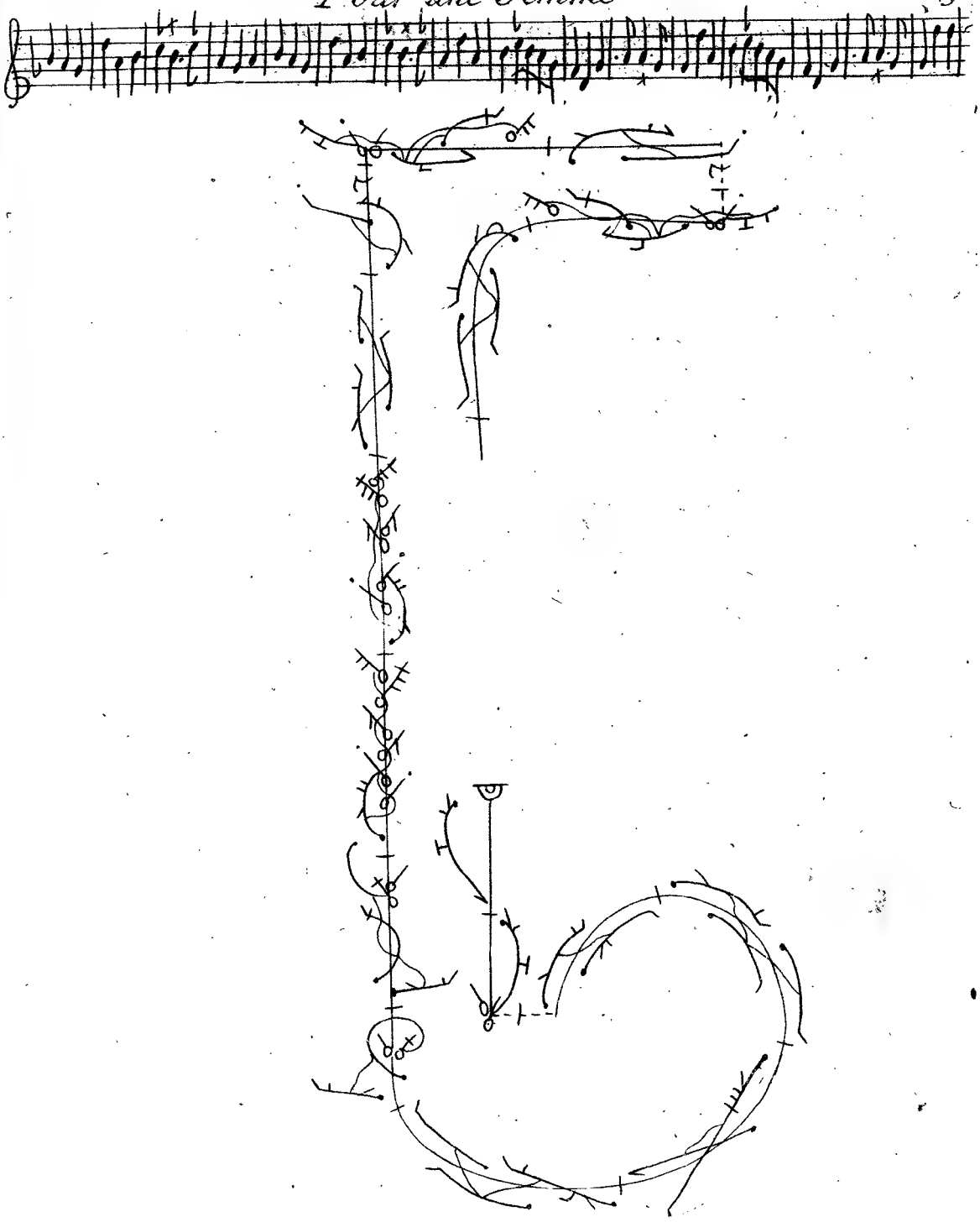
Ces deux régles de compter à 2. et à trois temps sont générale pour toutes les dances.



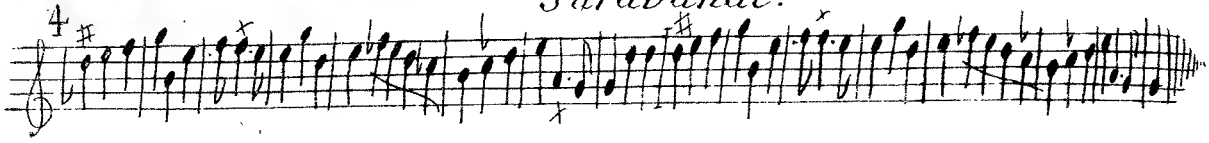
Sarabande pour une femme

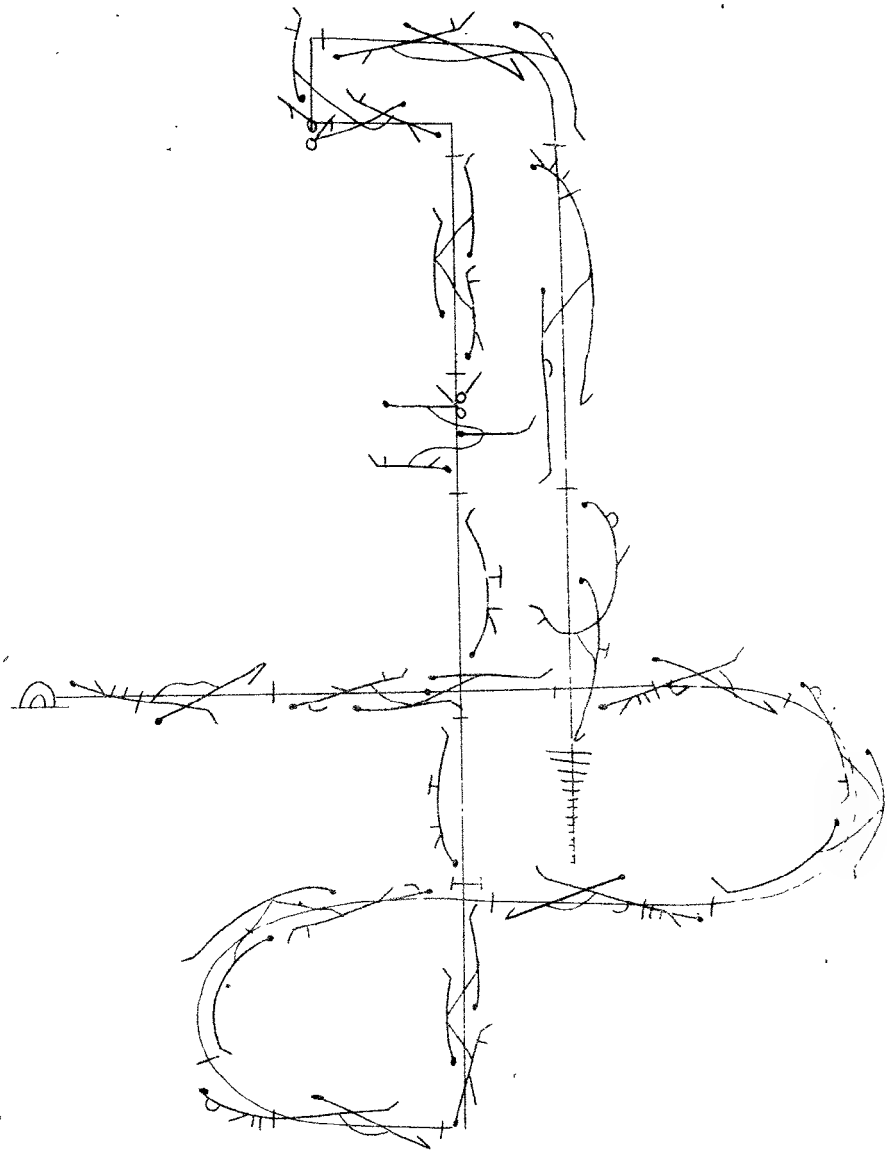
Sarabande



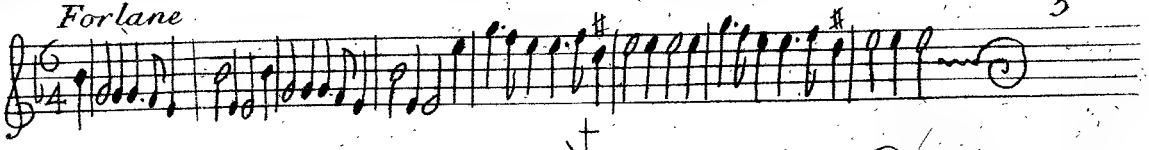


Sarabande.





Forlane

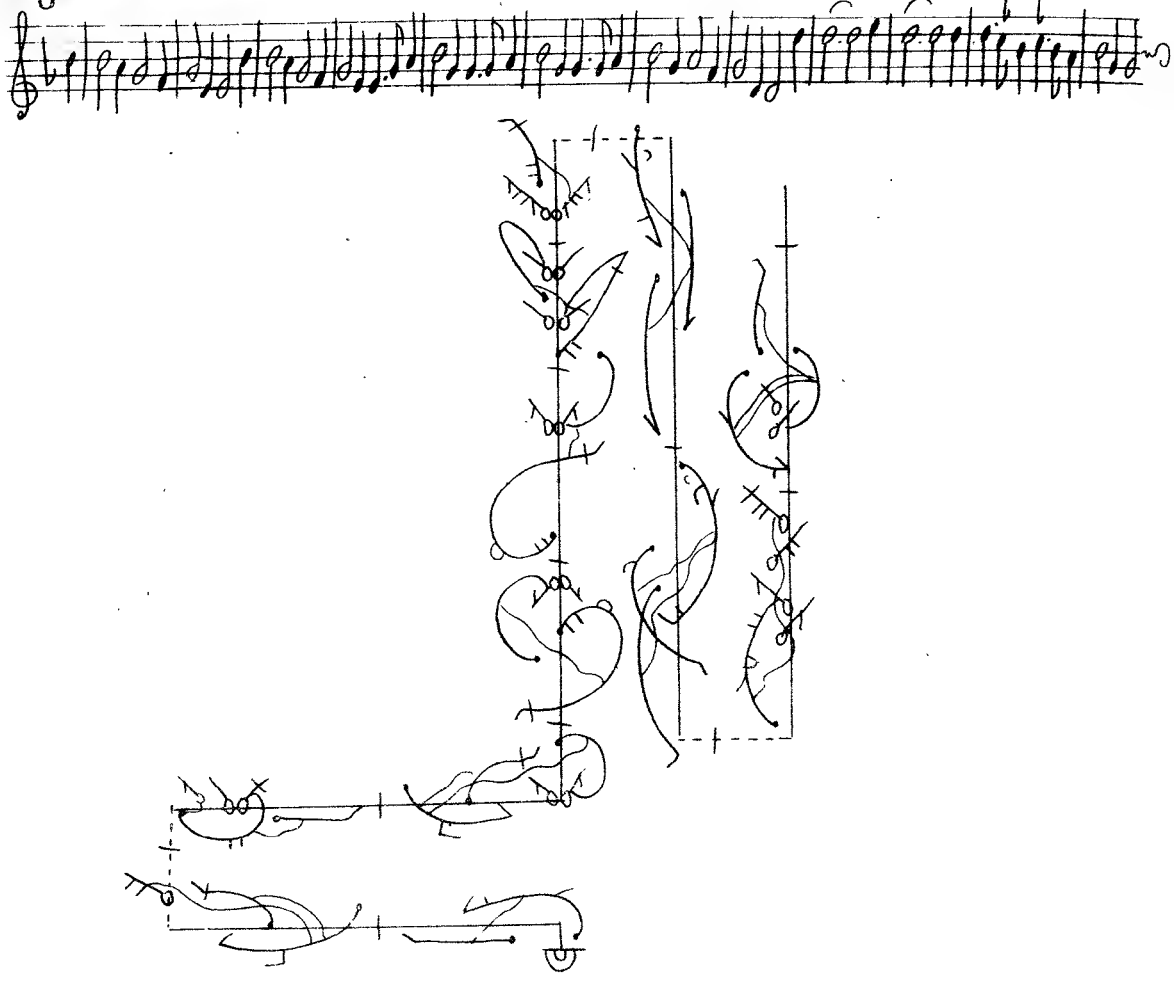


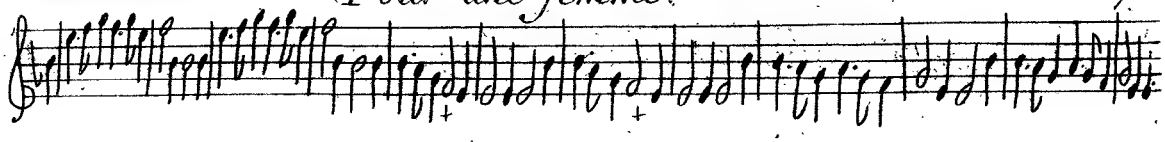
Entrée pour une Femme

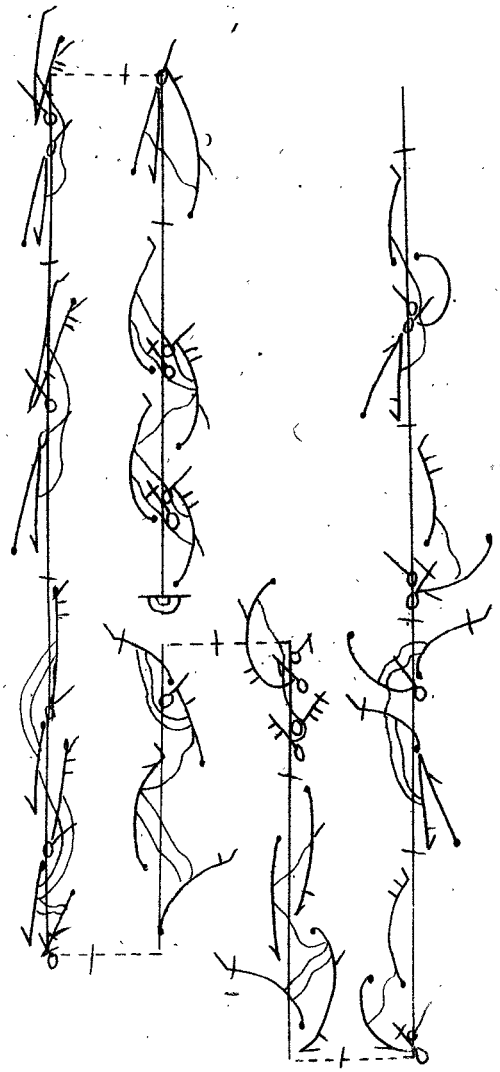
Dancée par M.lle Victoire

au Ballet du Carnaval de Venise.

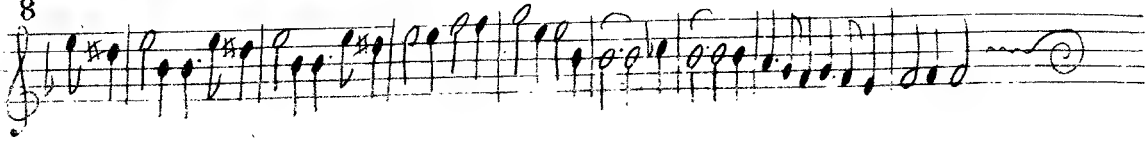
Entrée

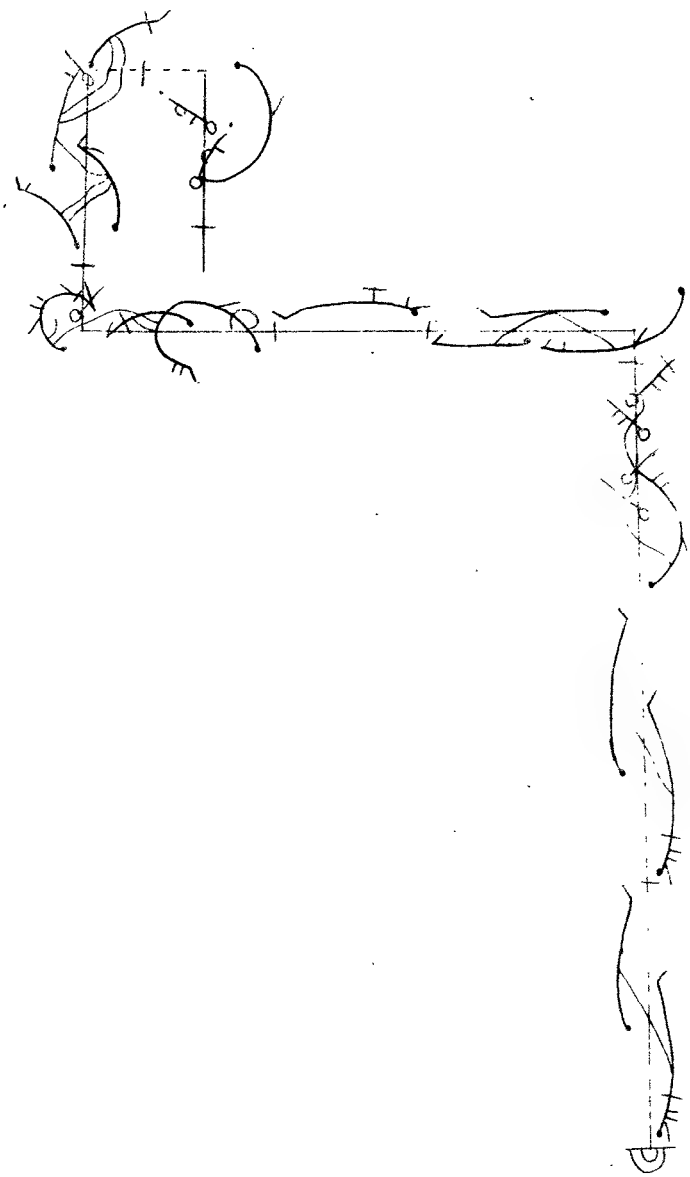


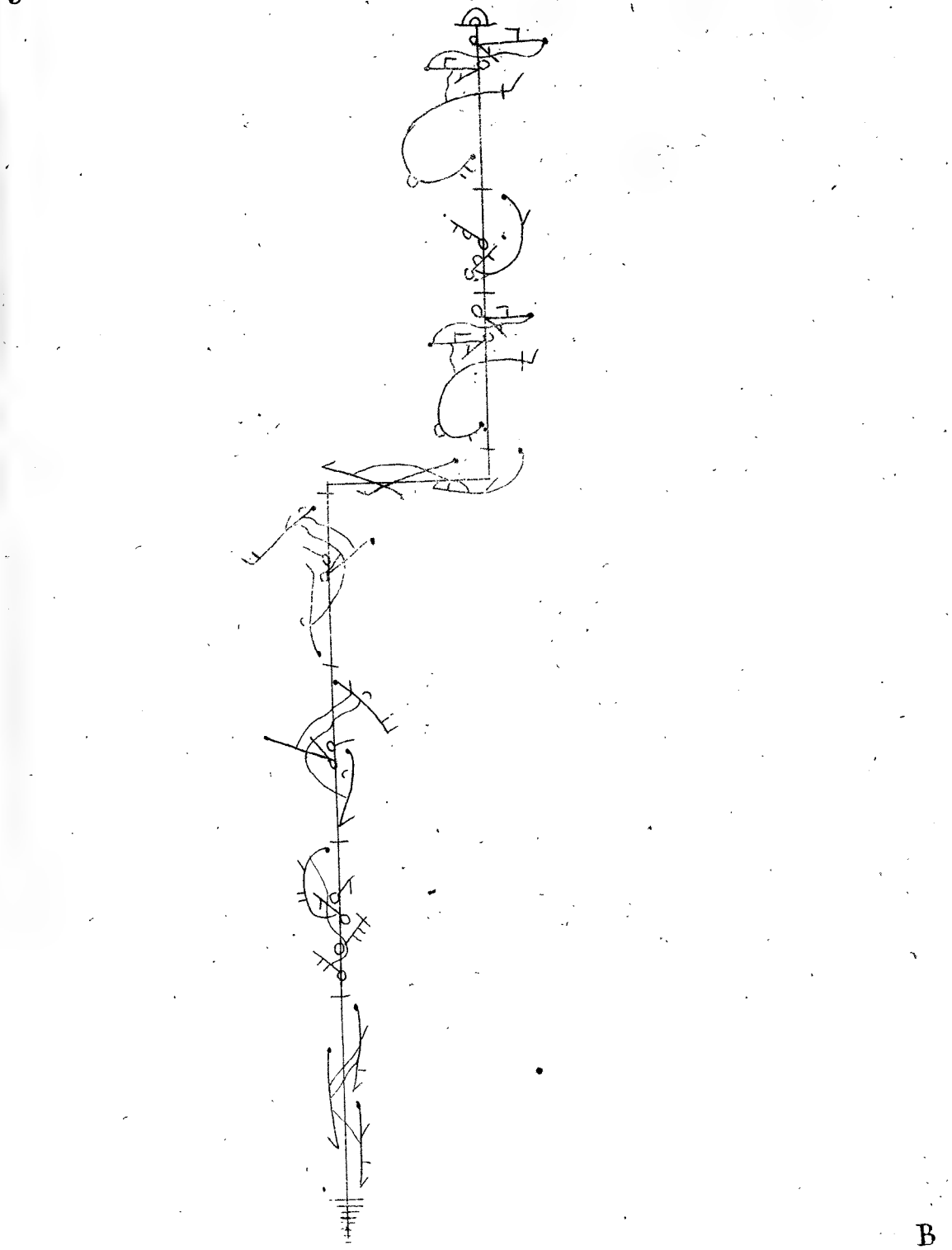




Entree

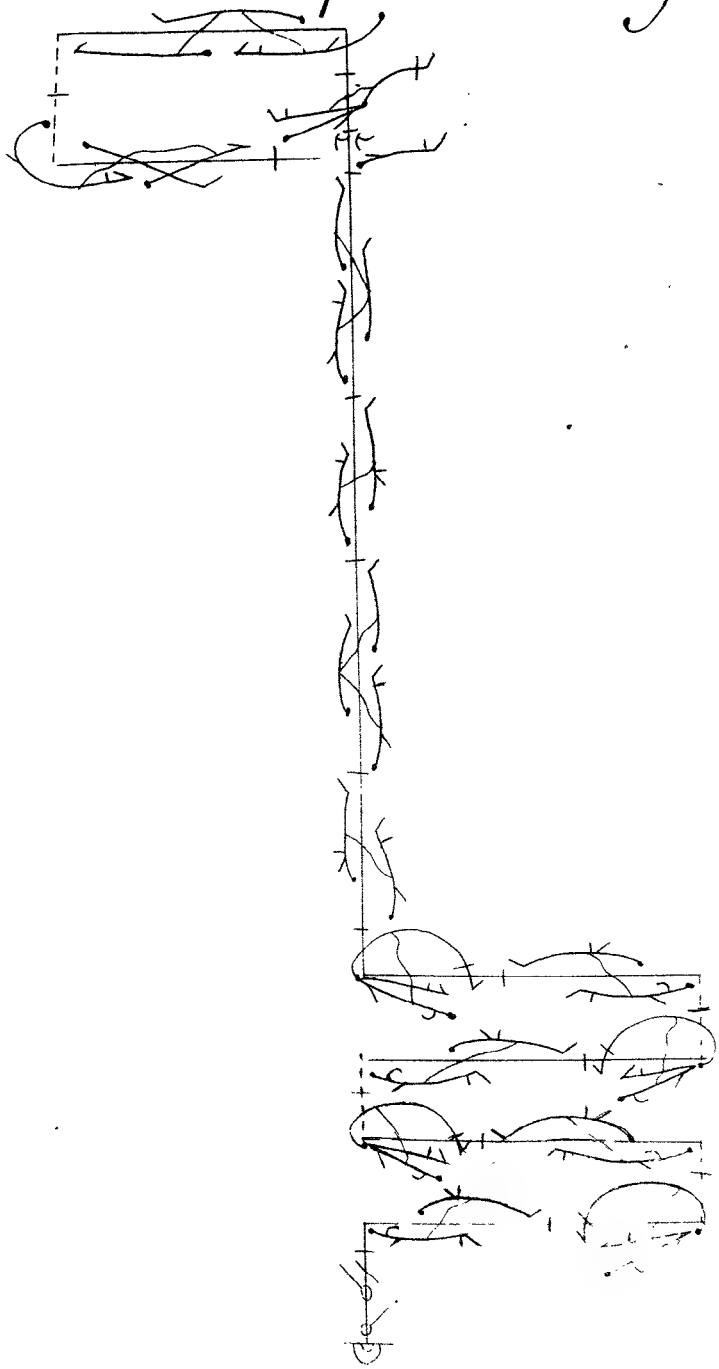




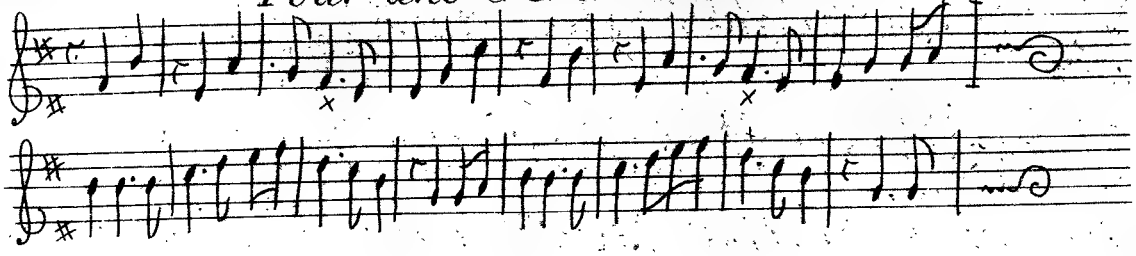


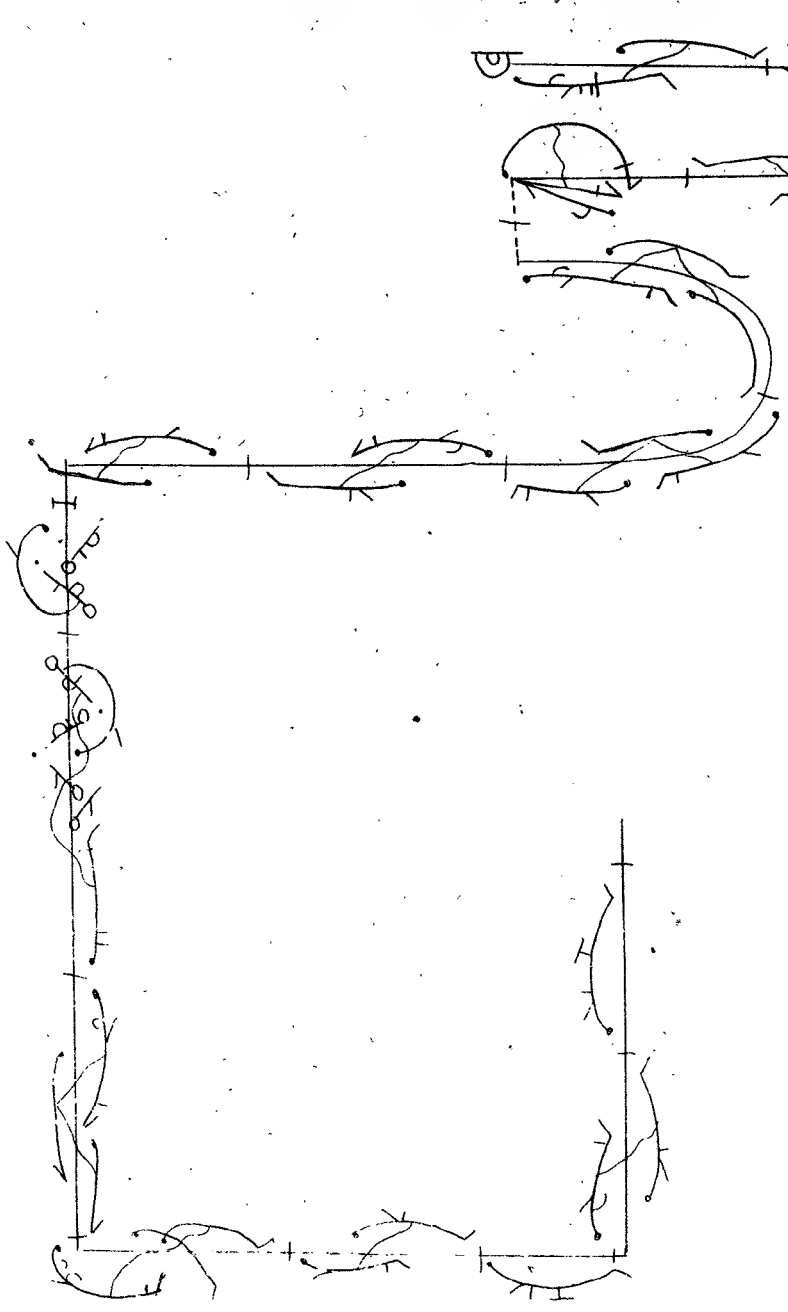
10.' Chacone de Phaeton Chacone

Chacone pour une femme



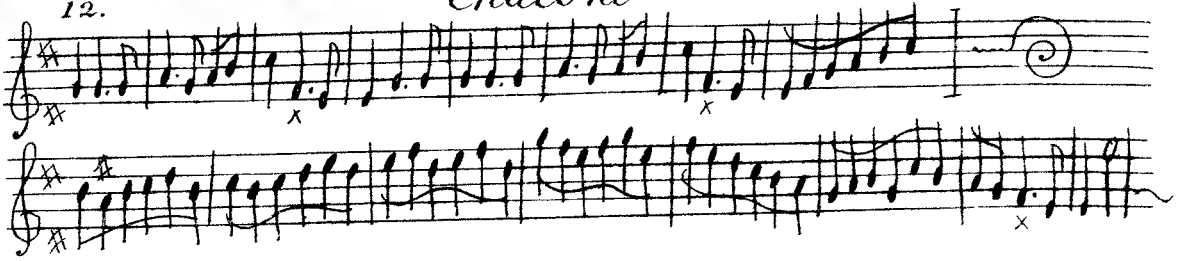
Pour une femme

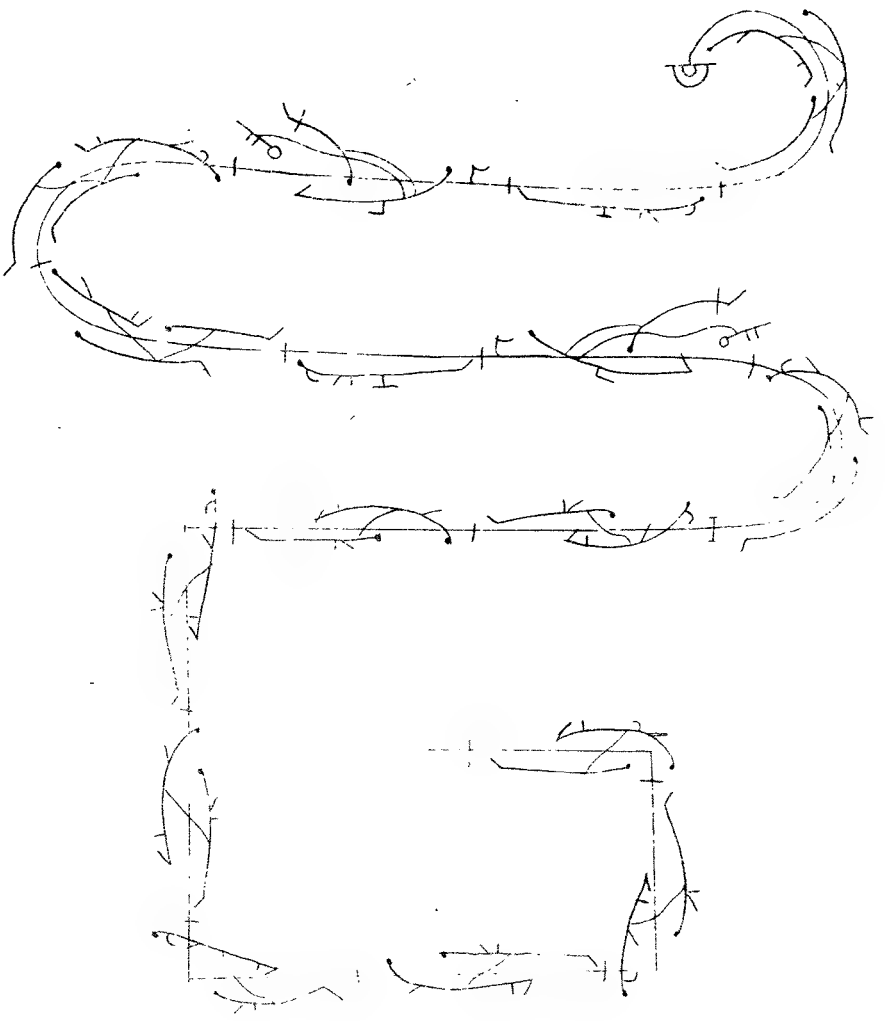


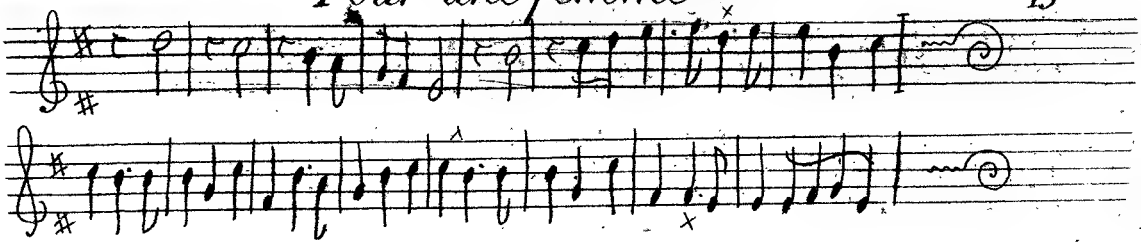


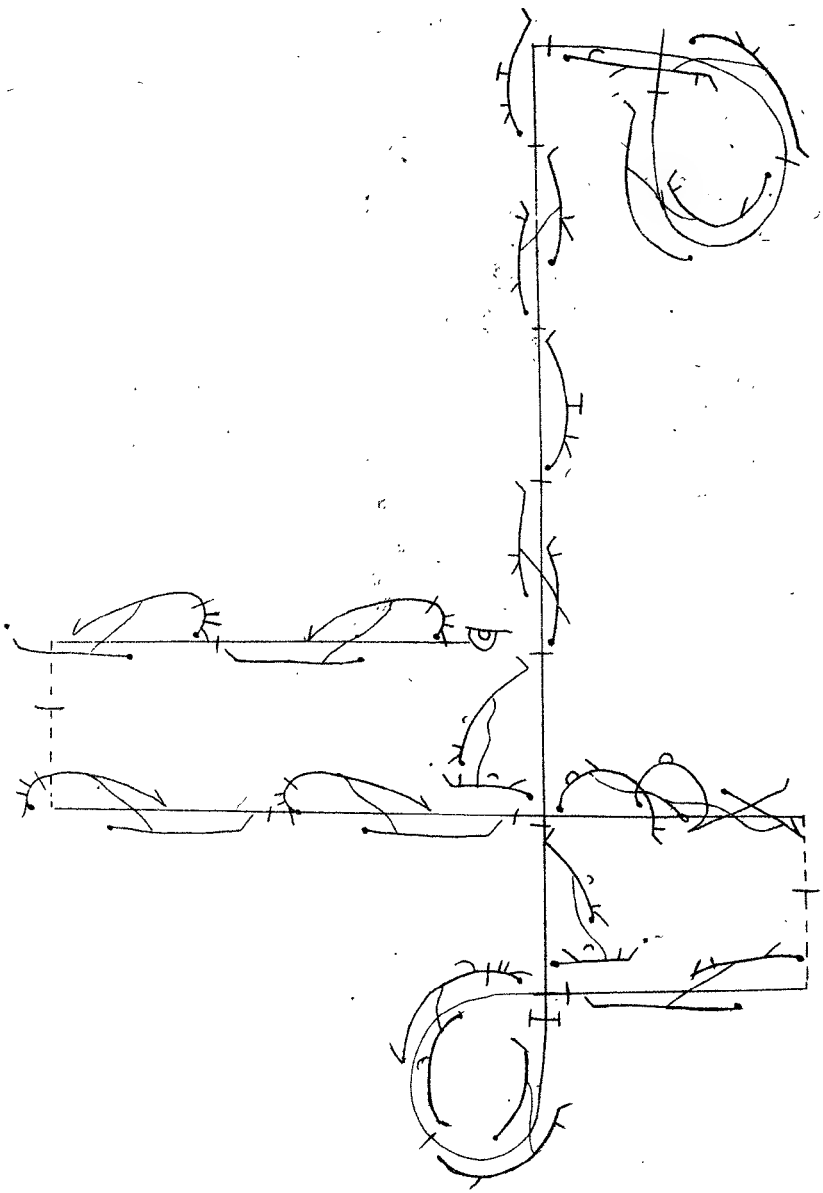
12.

Chacone









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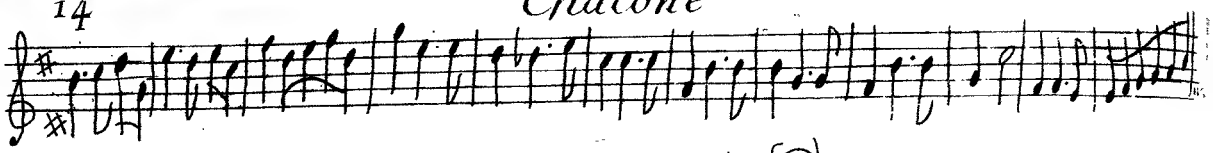

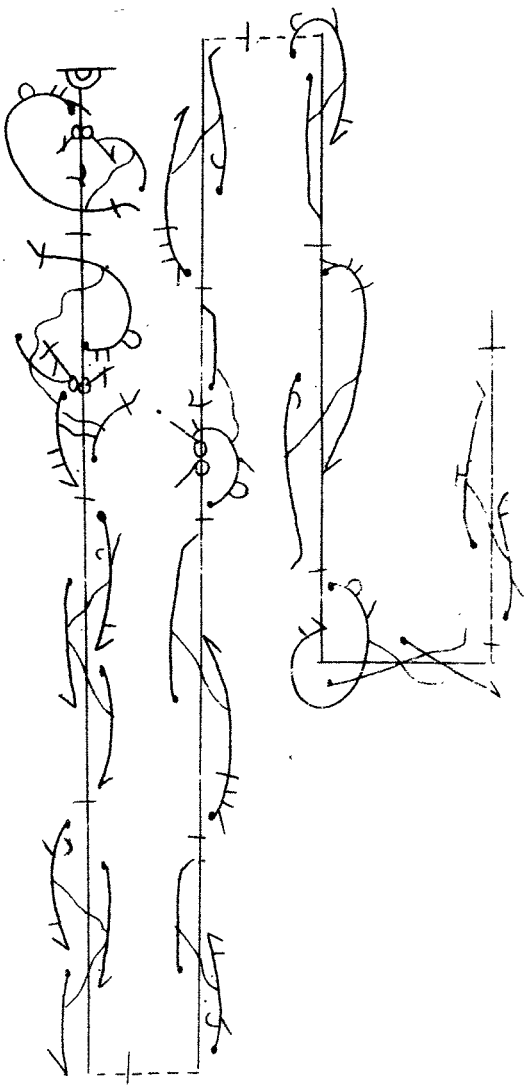

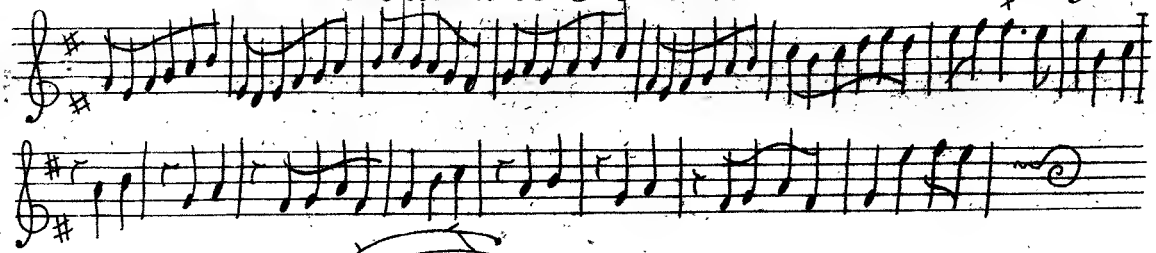

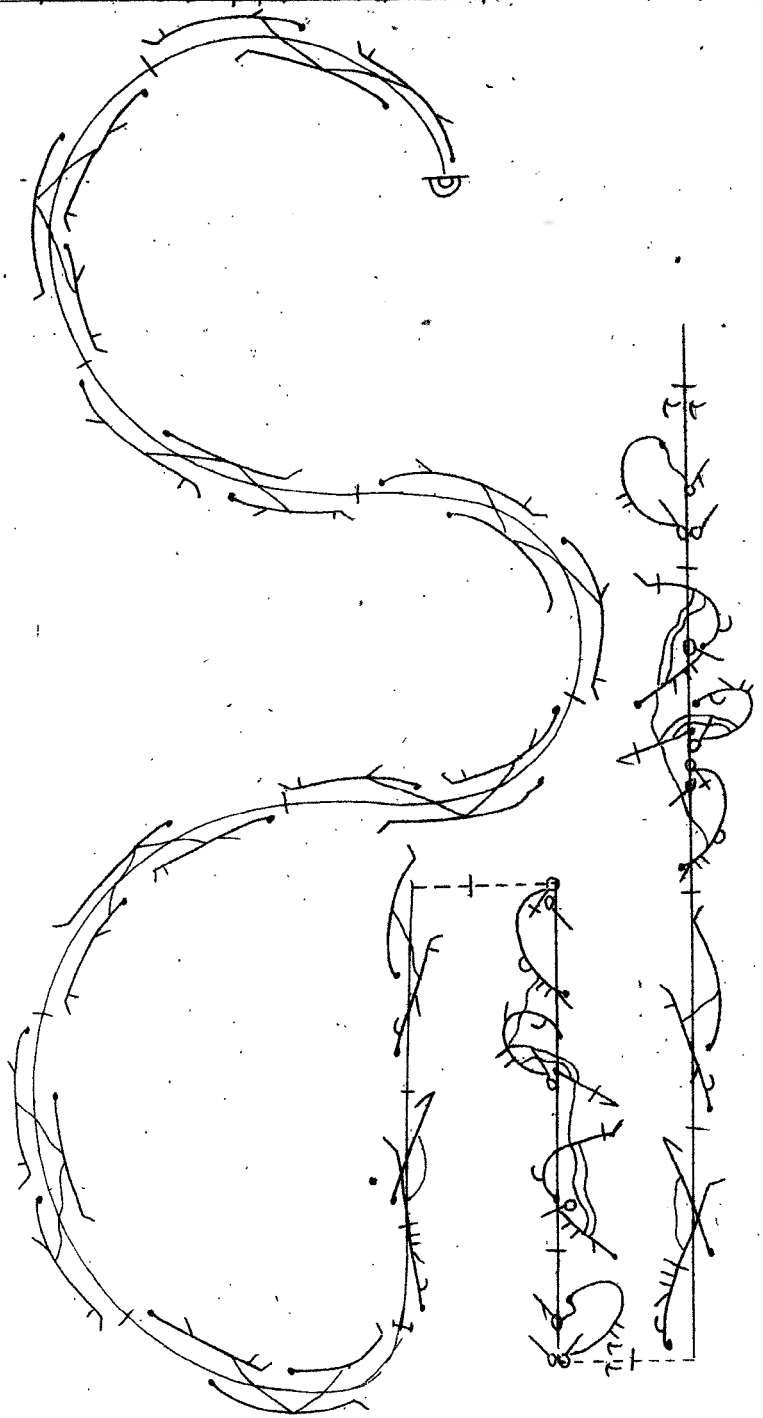

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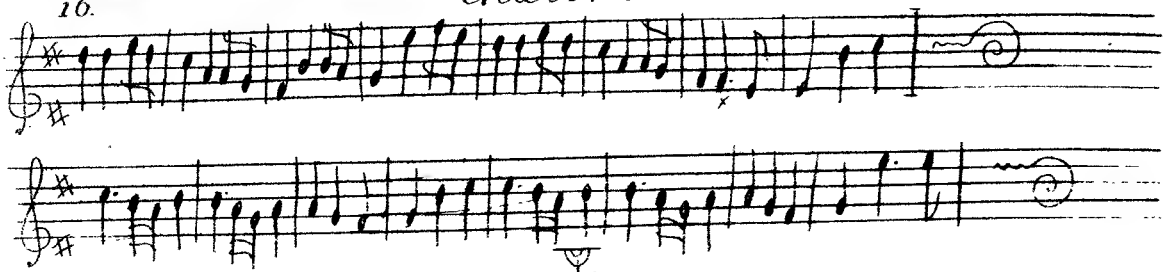

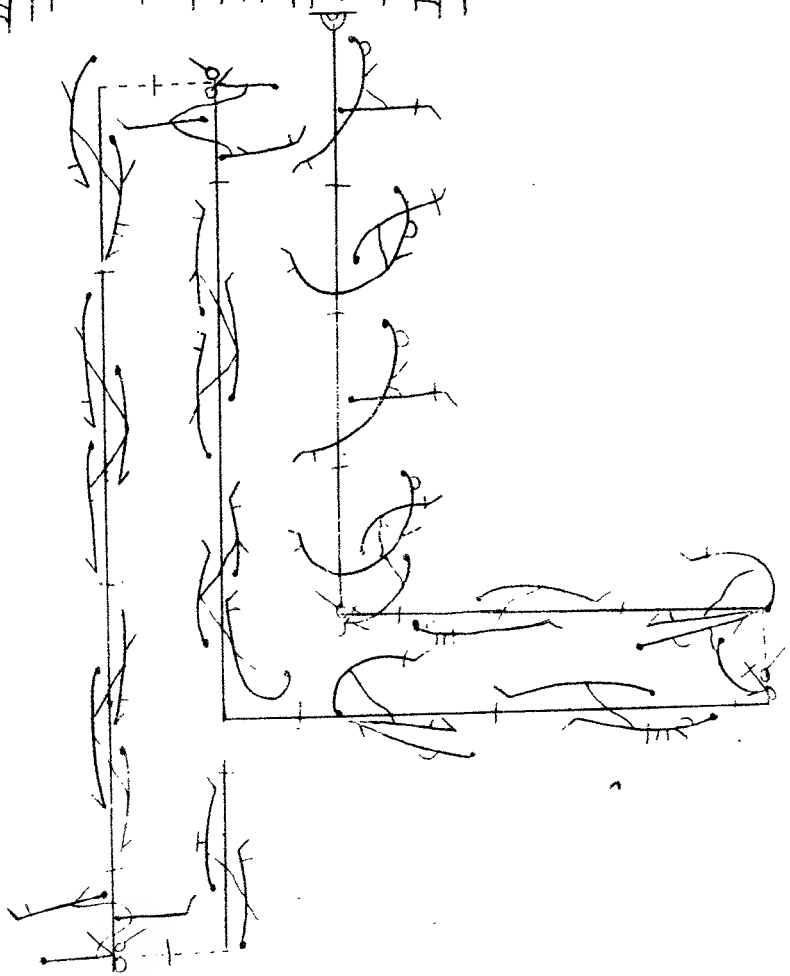

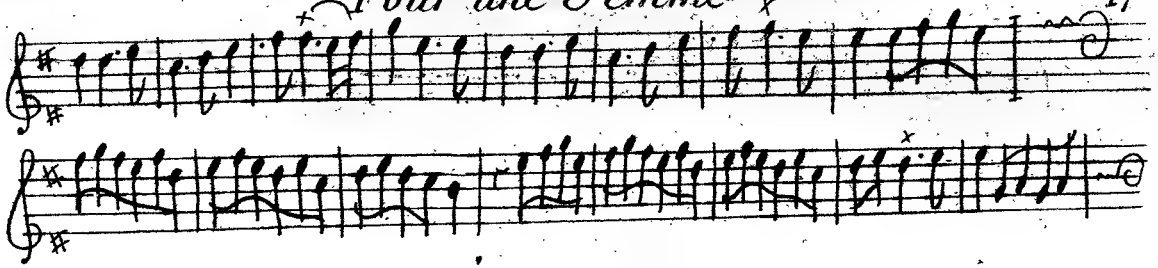

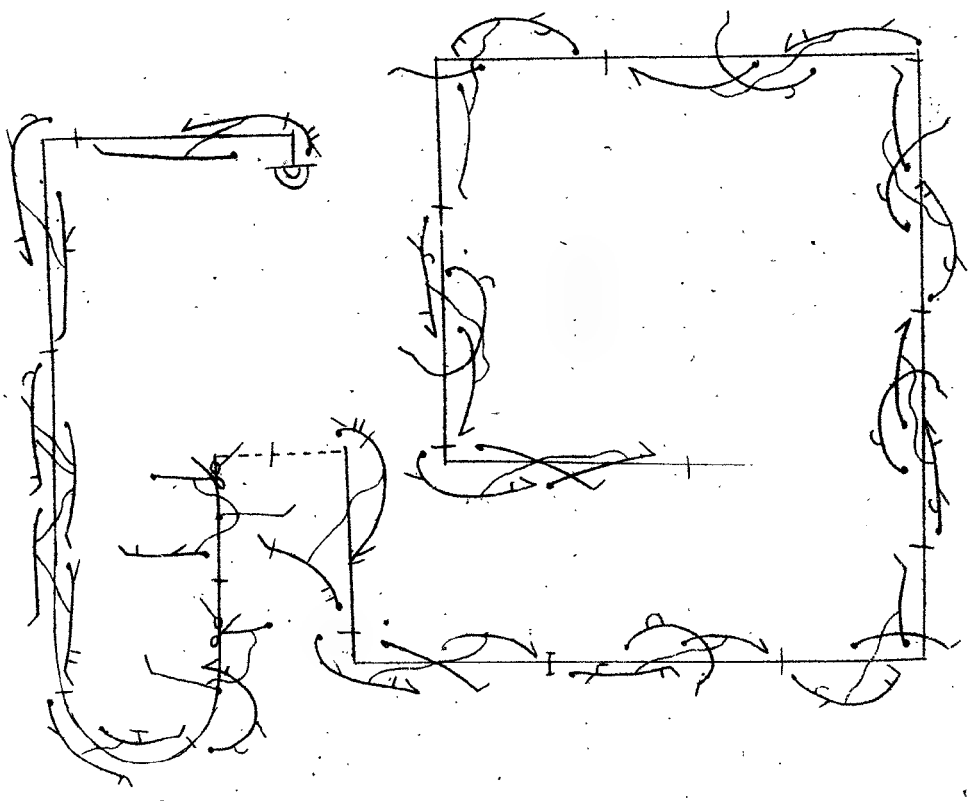

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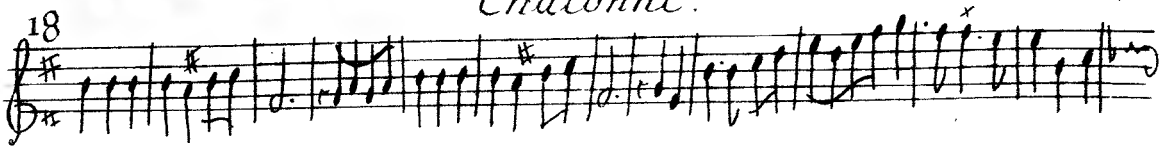
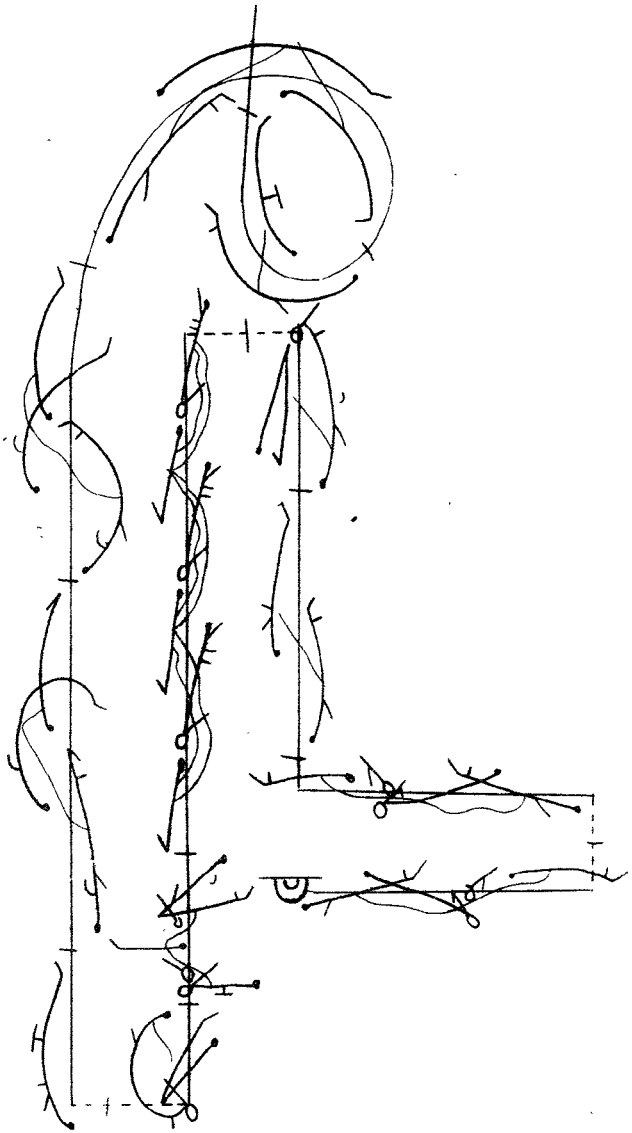
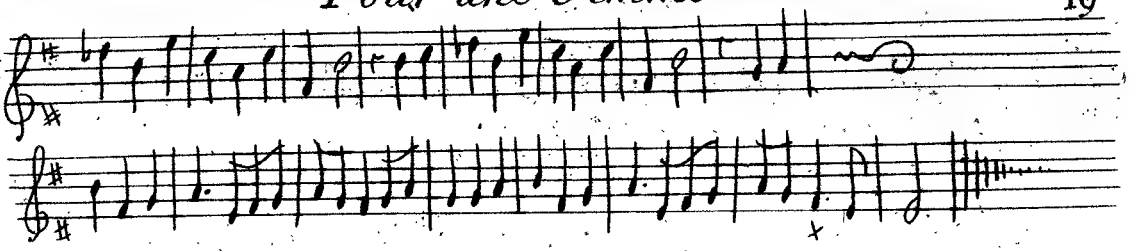
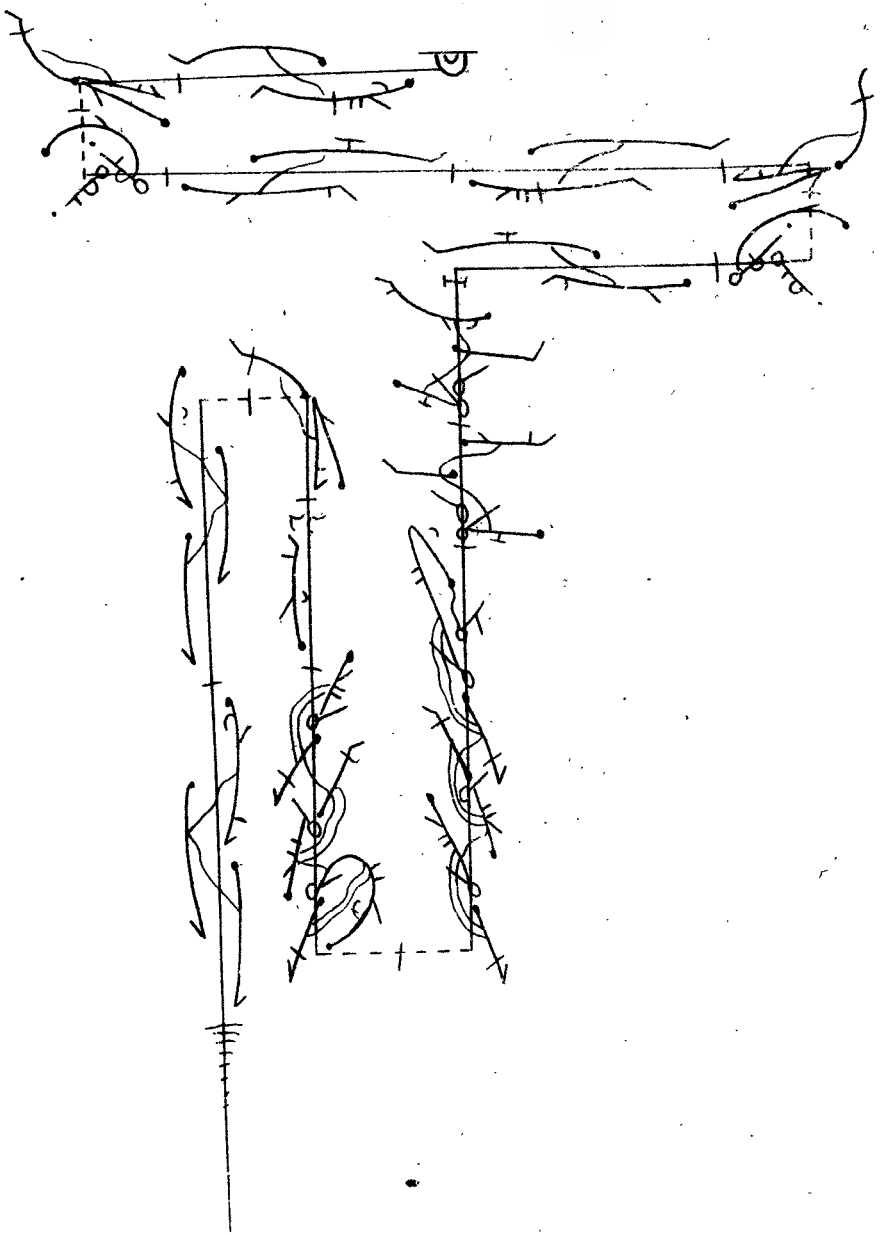
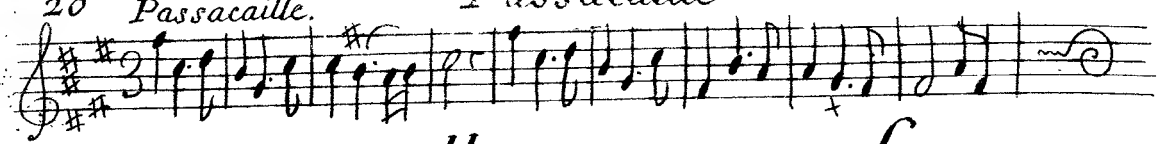






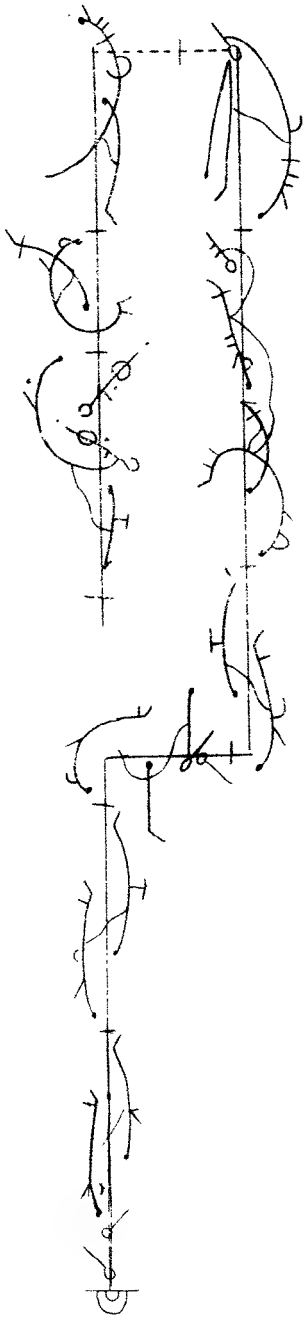


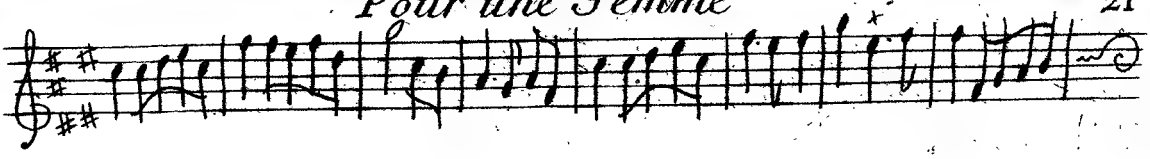
Passacaille

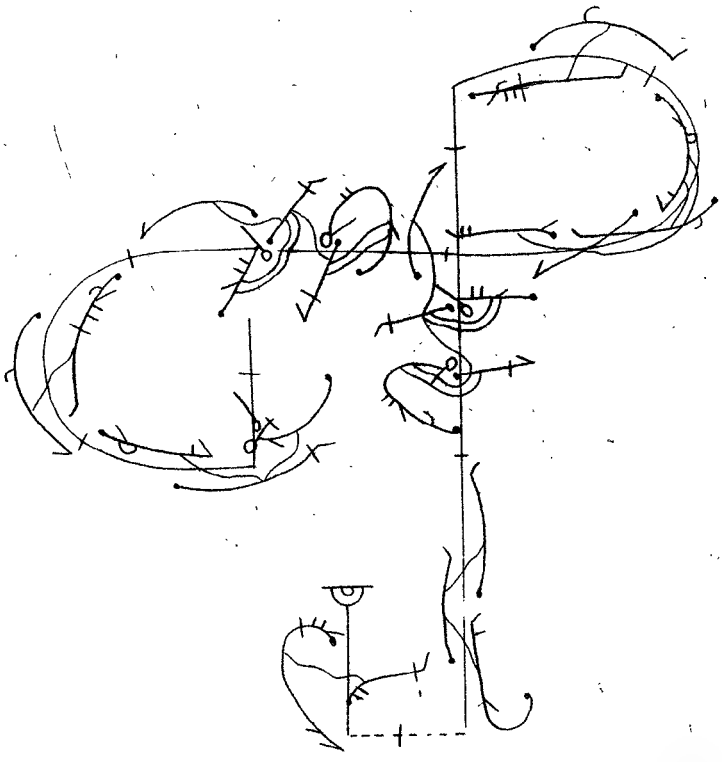


Passacaille pour une femme

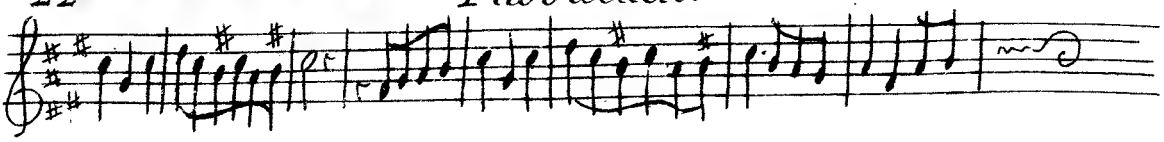
Dancée par M.lle Subligny à l'Opera de Scilla

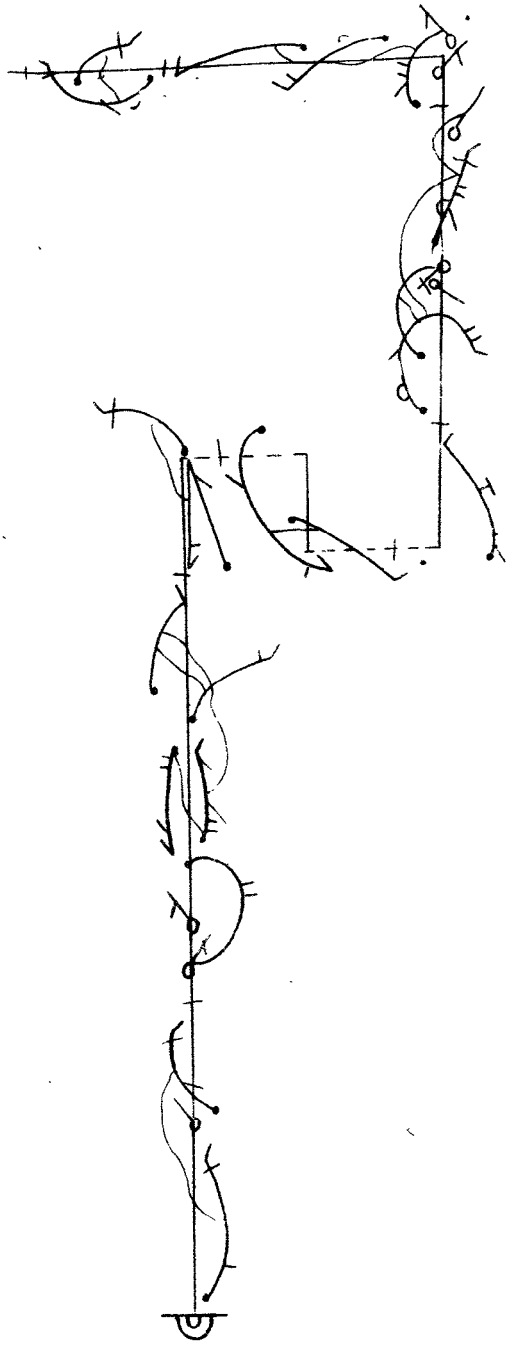


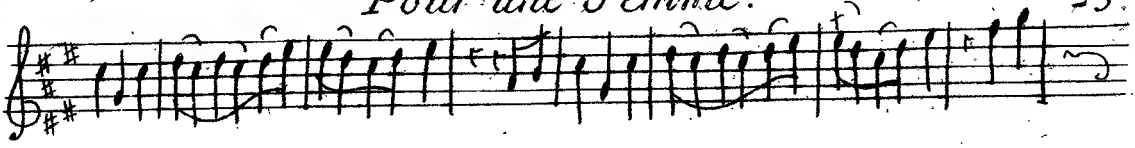


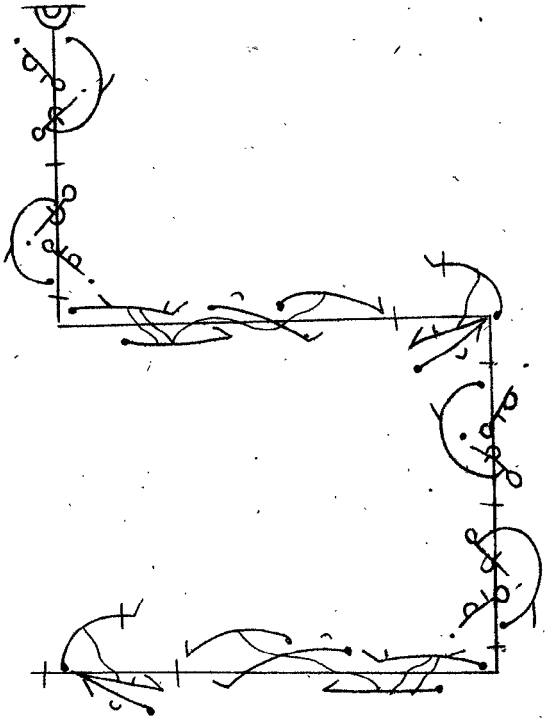


Passacaille









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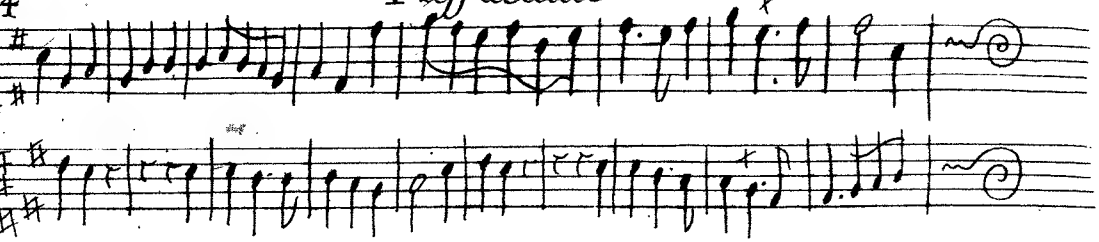
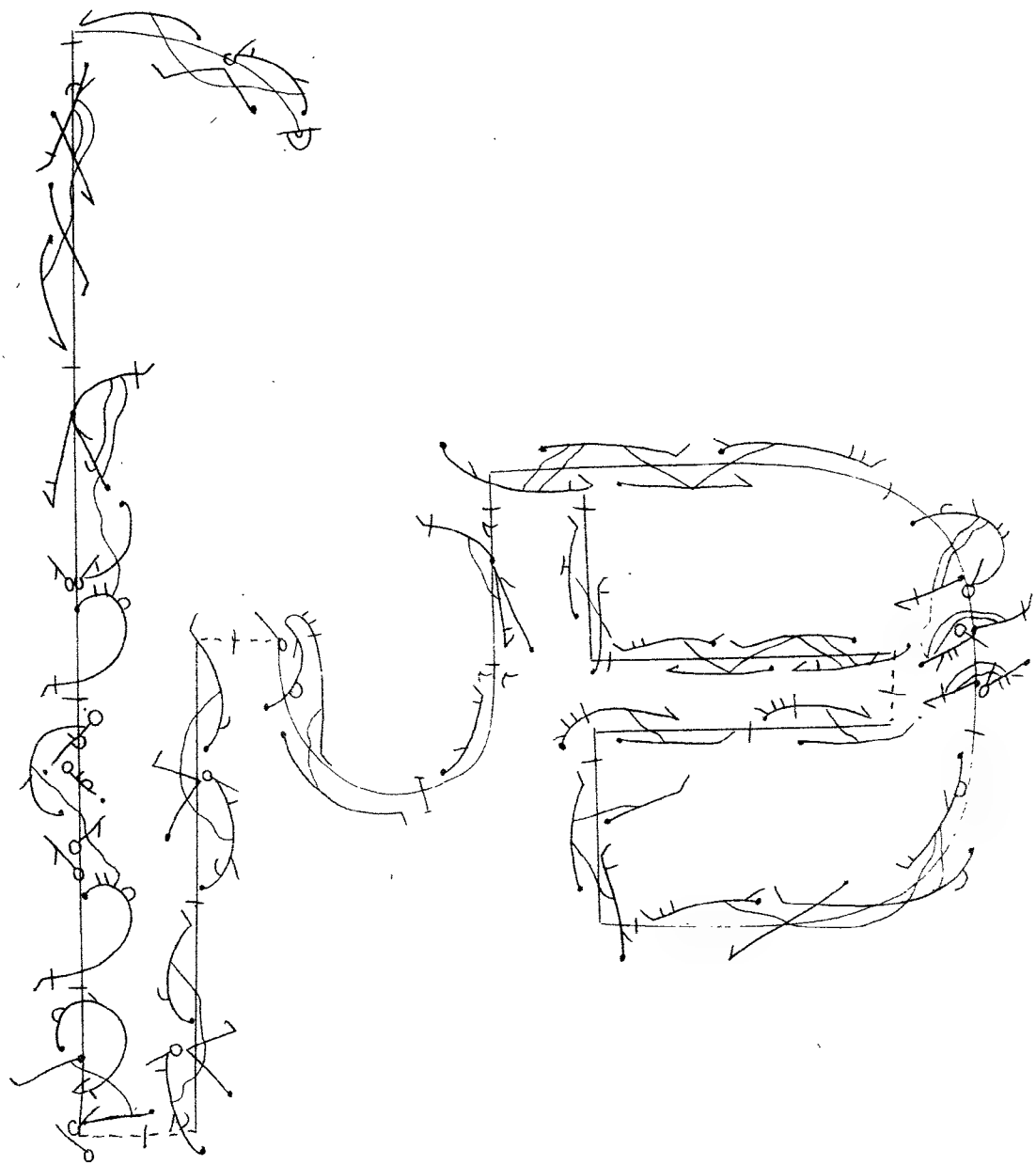
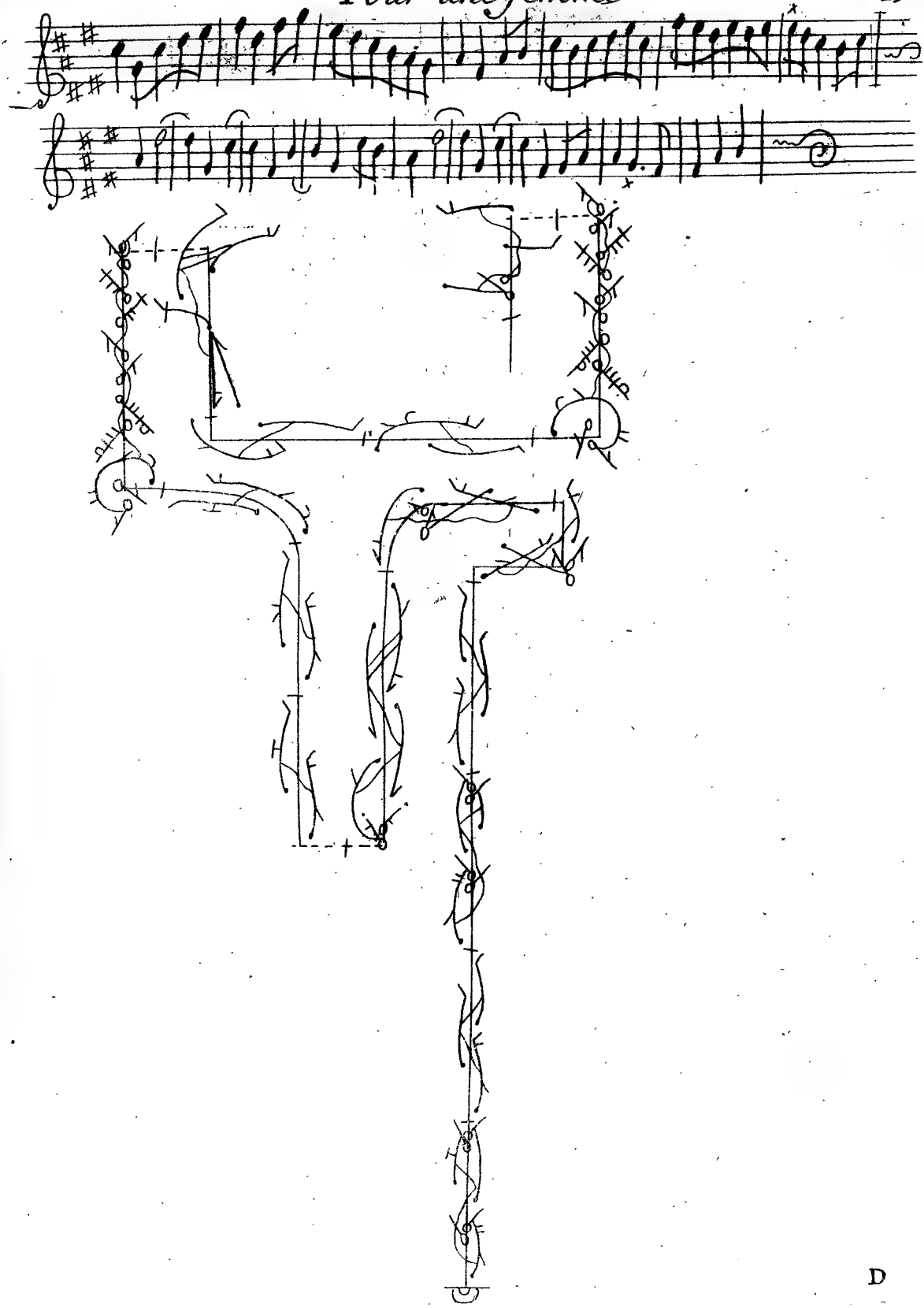
Passacaille







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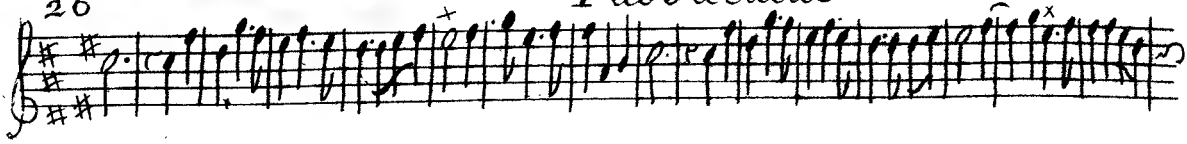

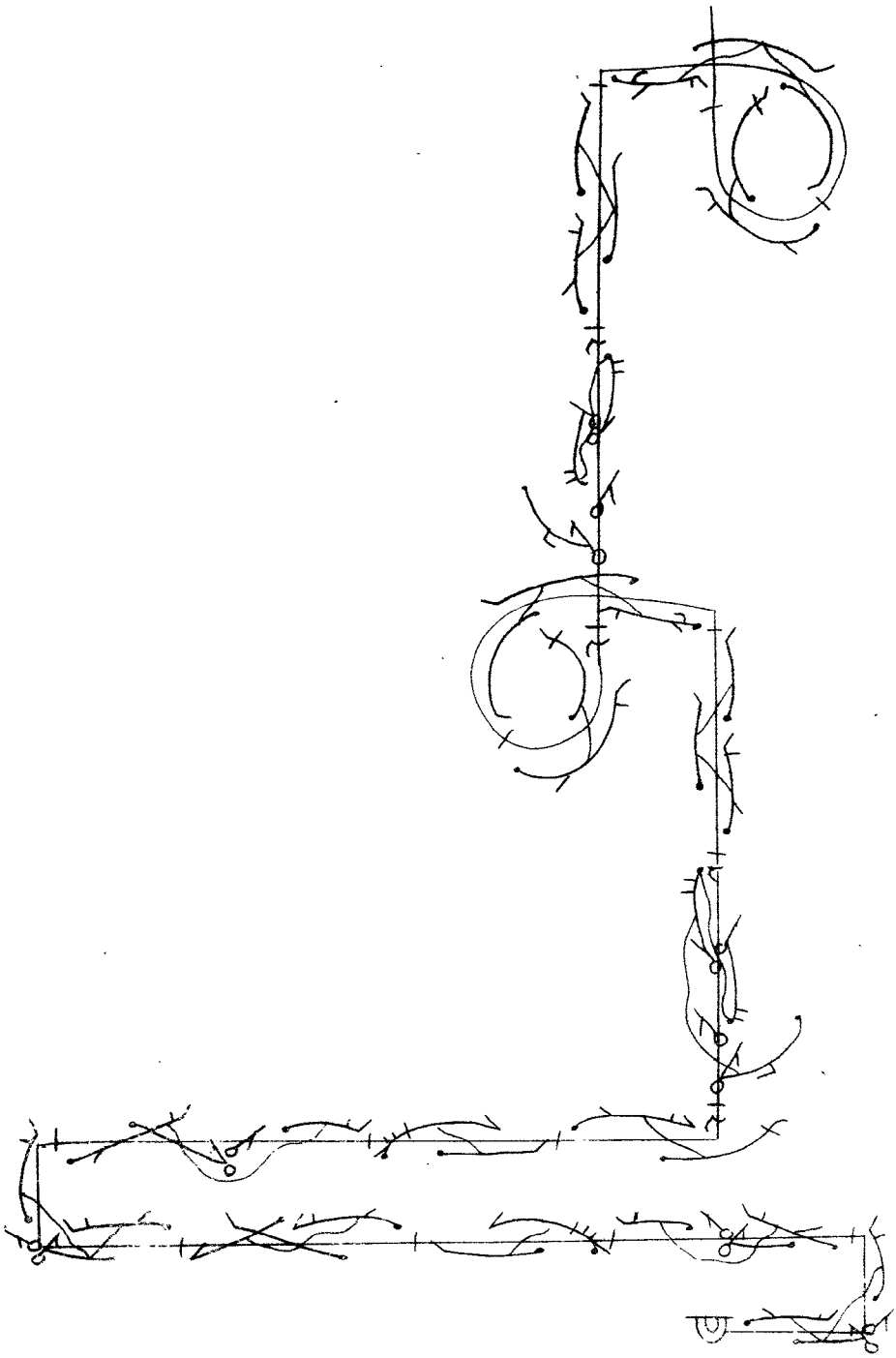

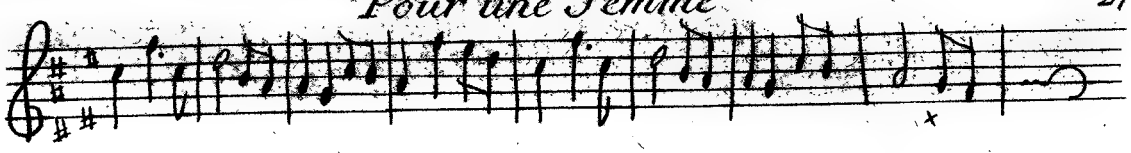

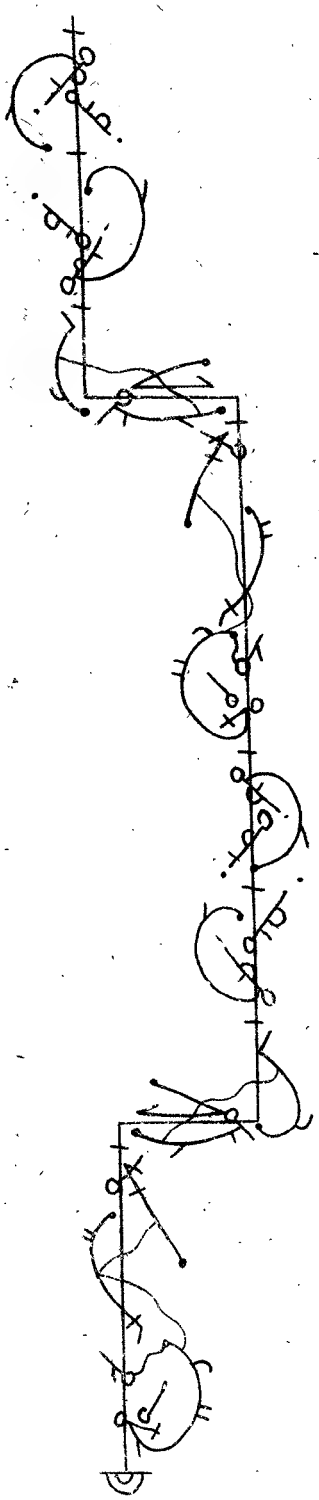

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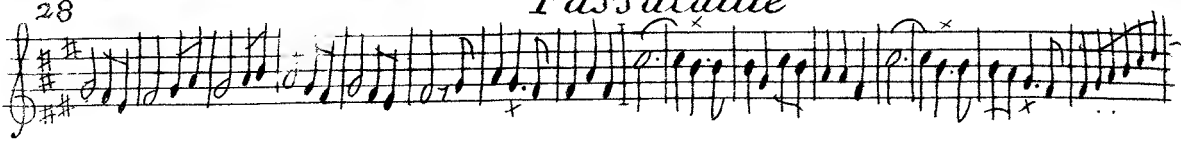

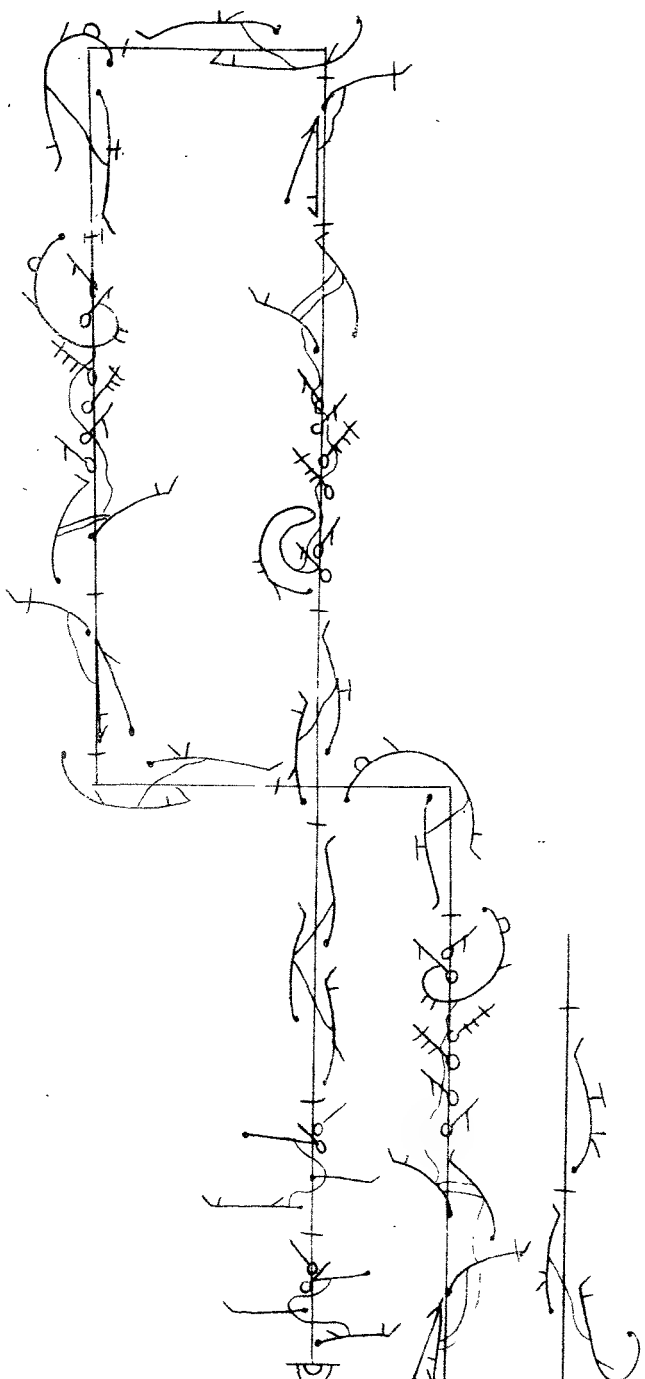

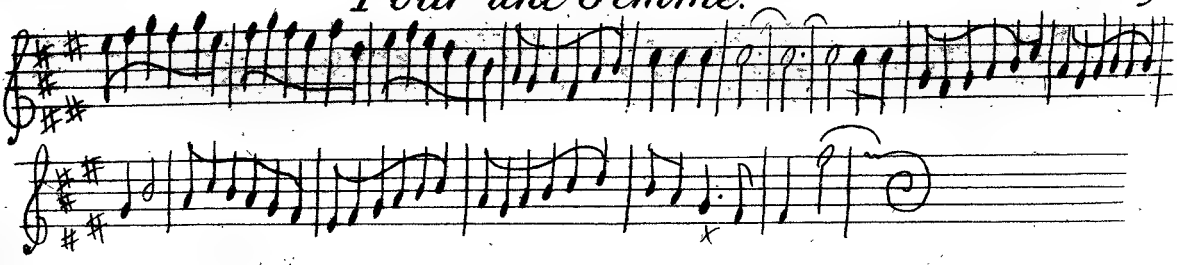

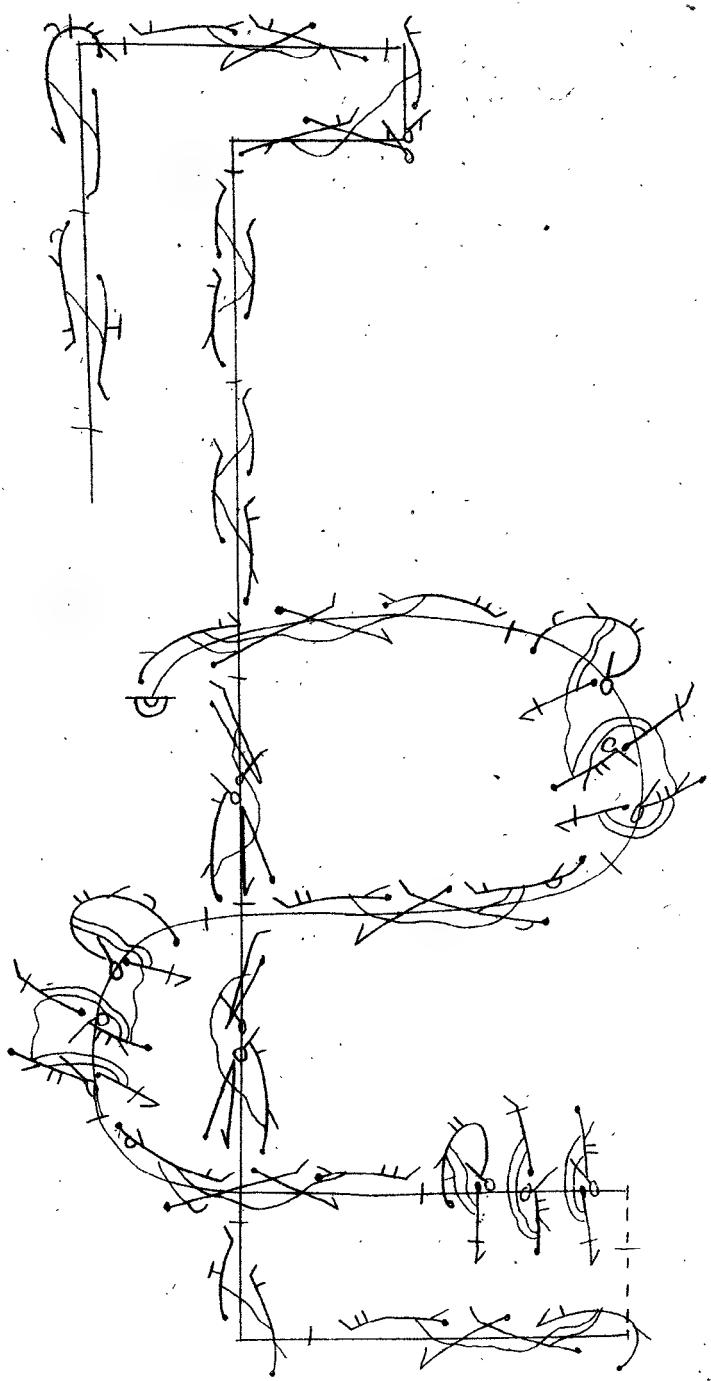

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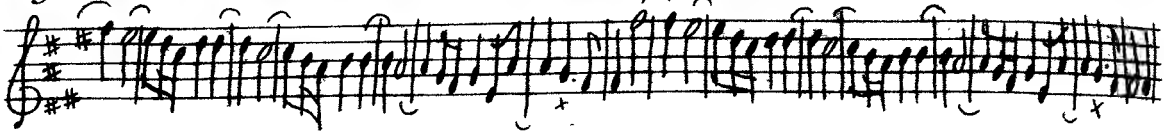

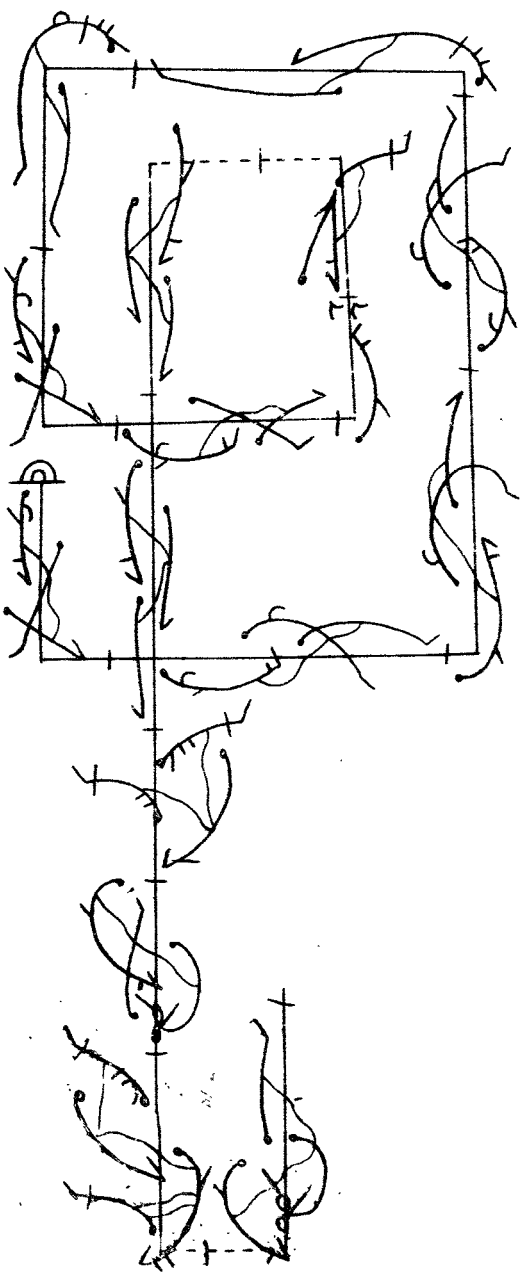

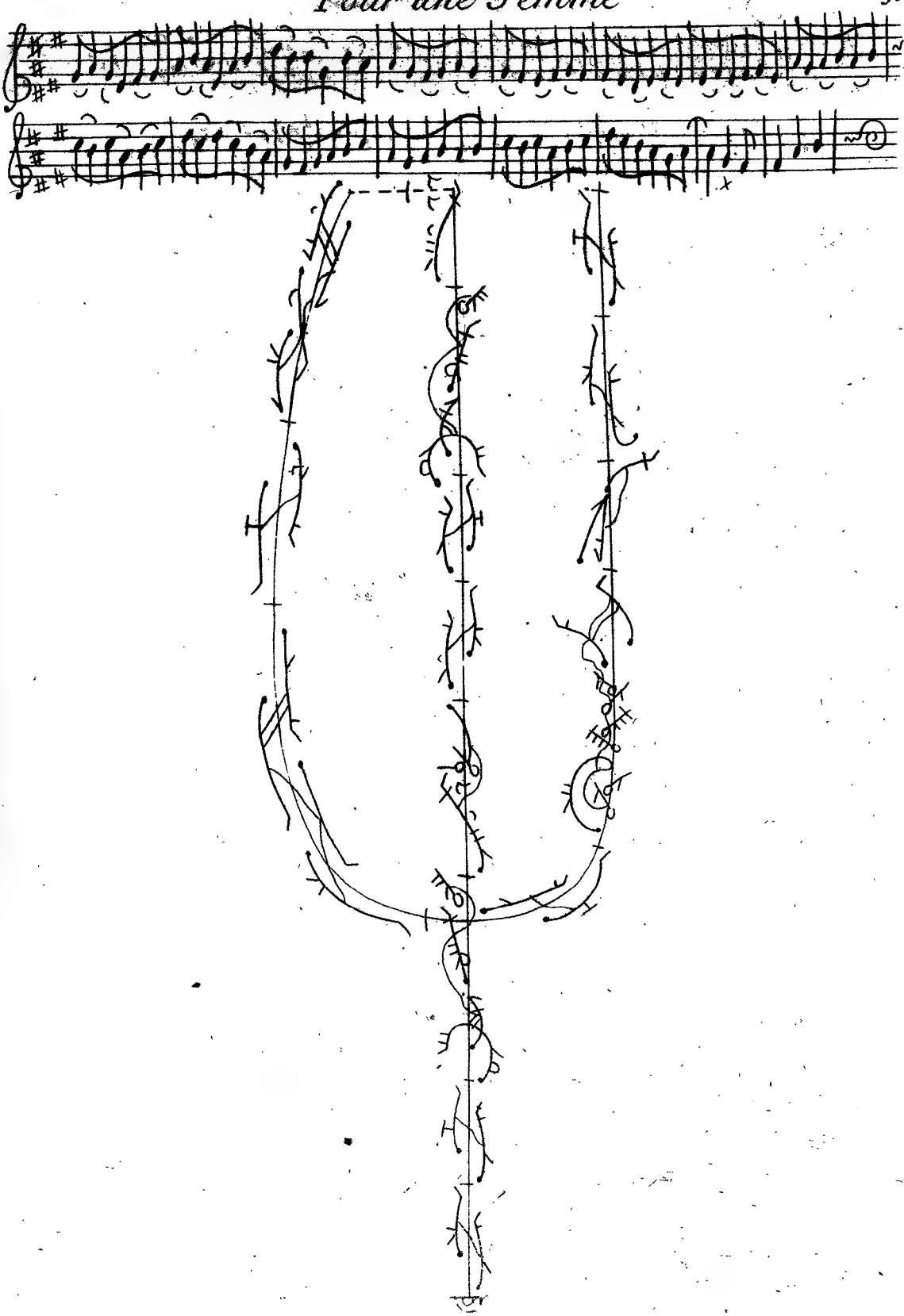

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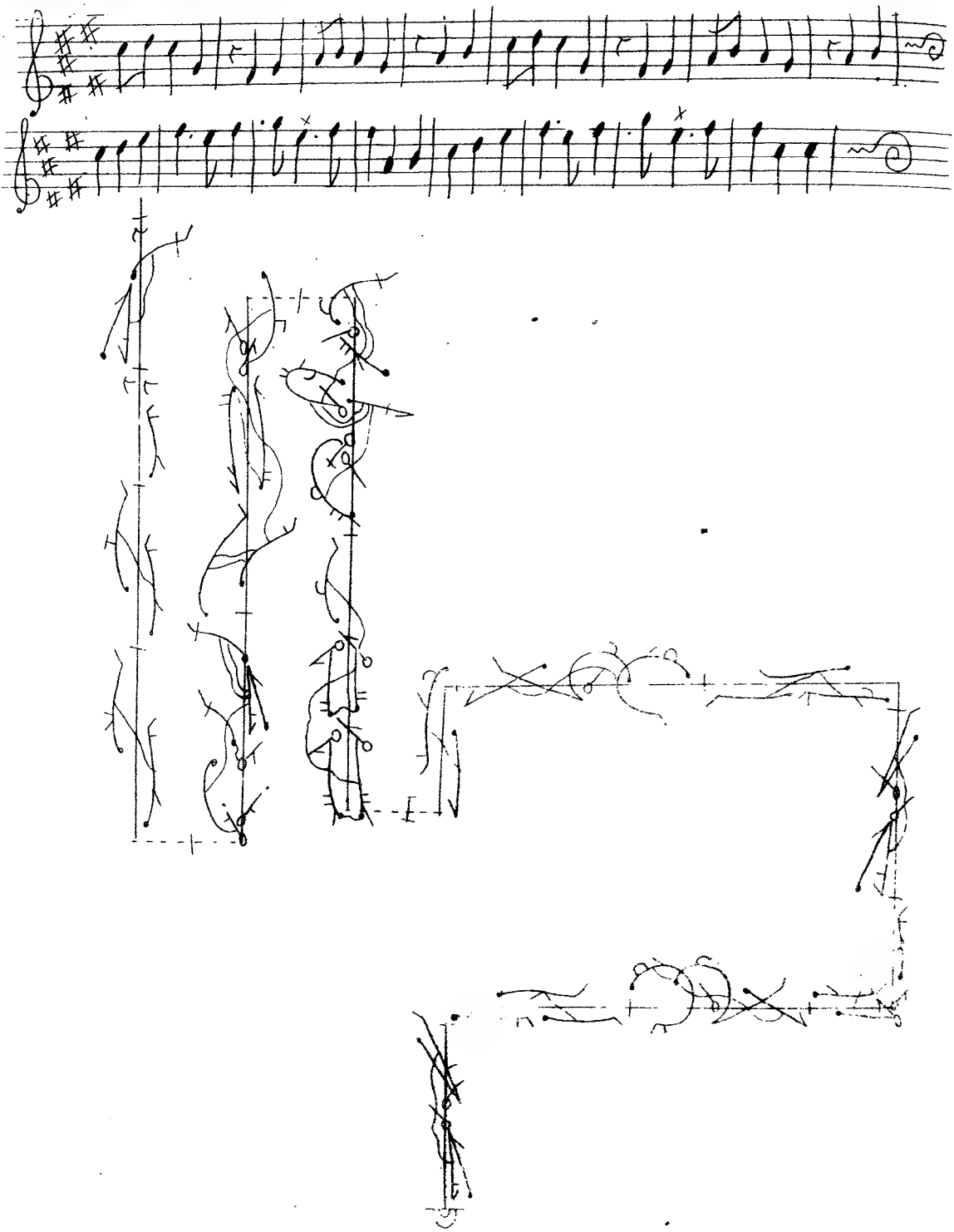

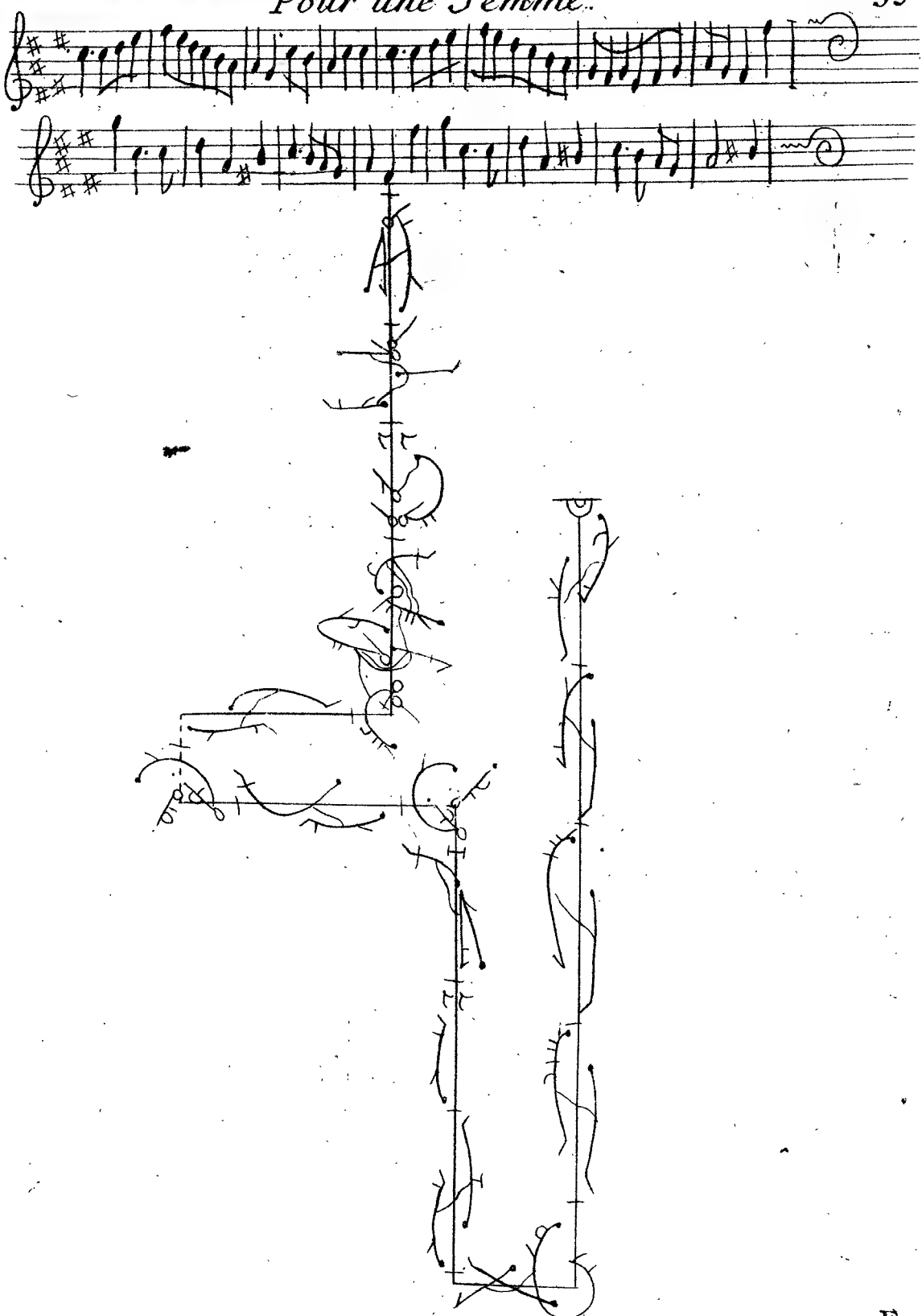

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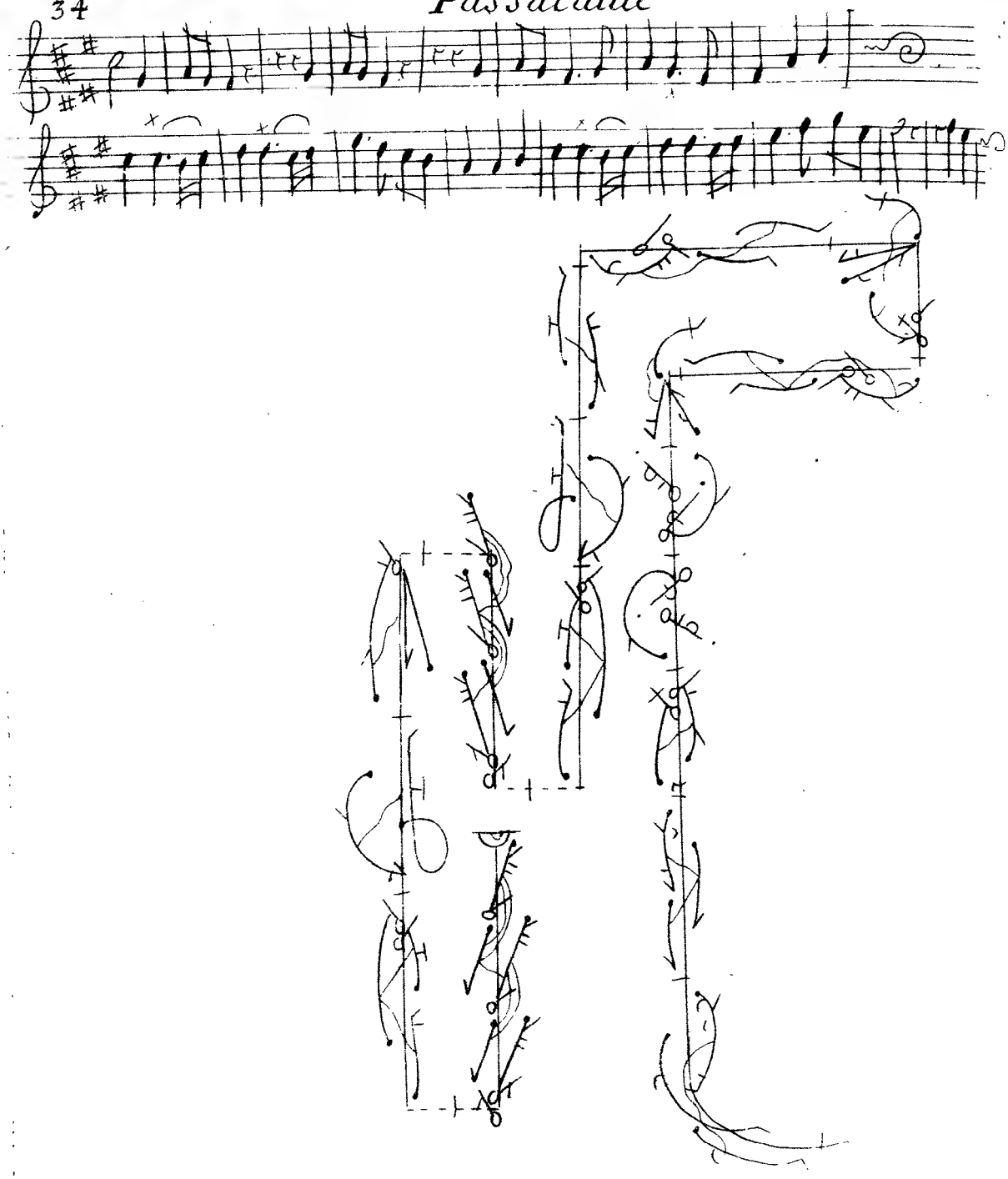
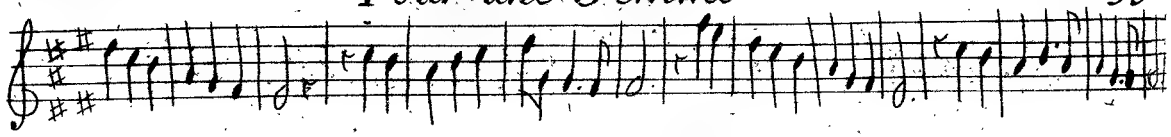
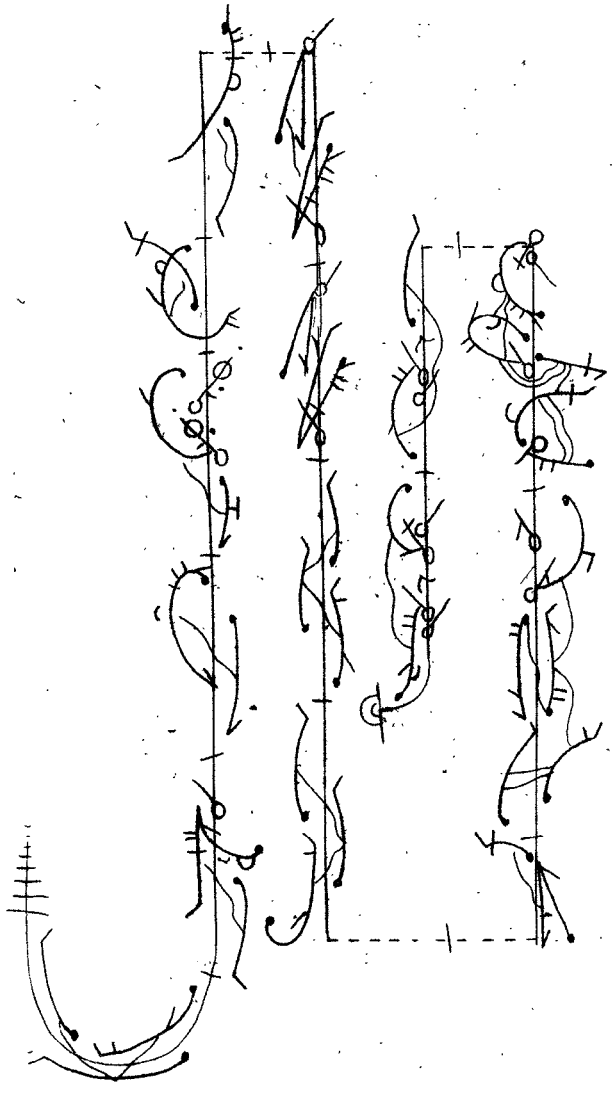
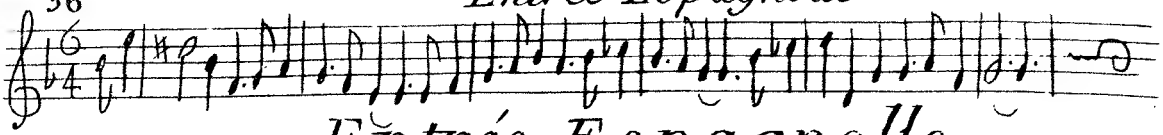


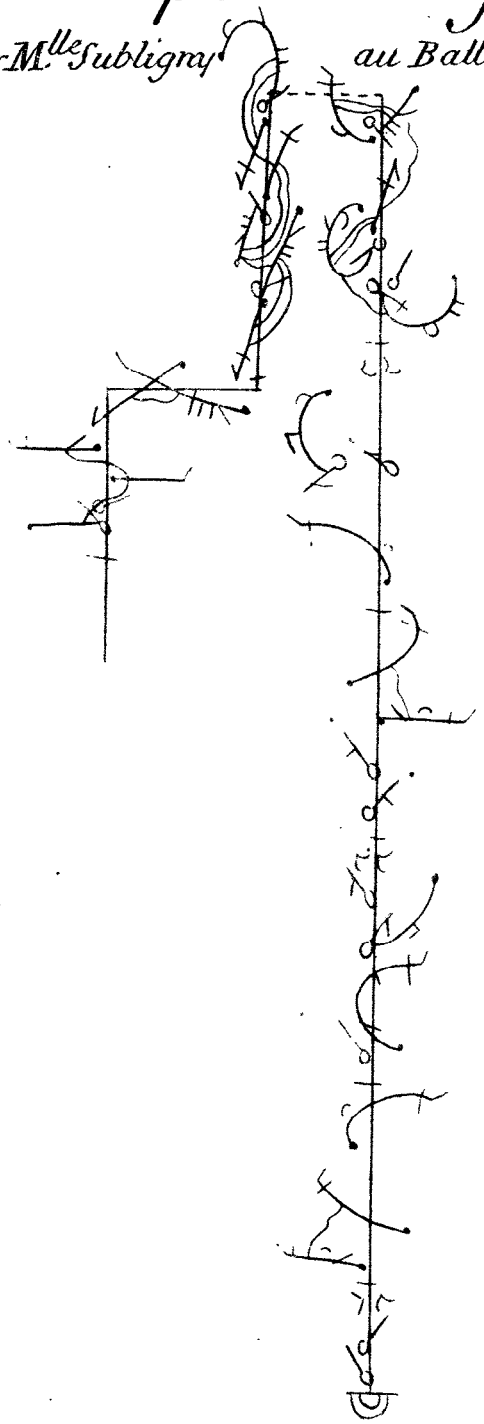


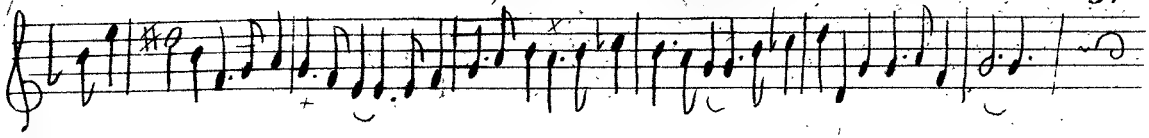


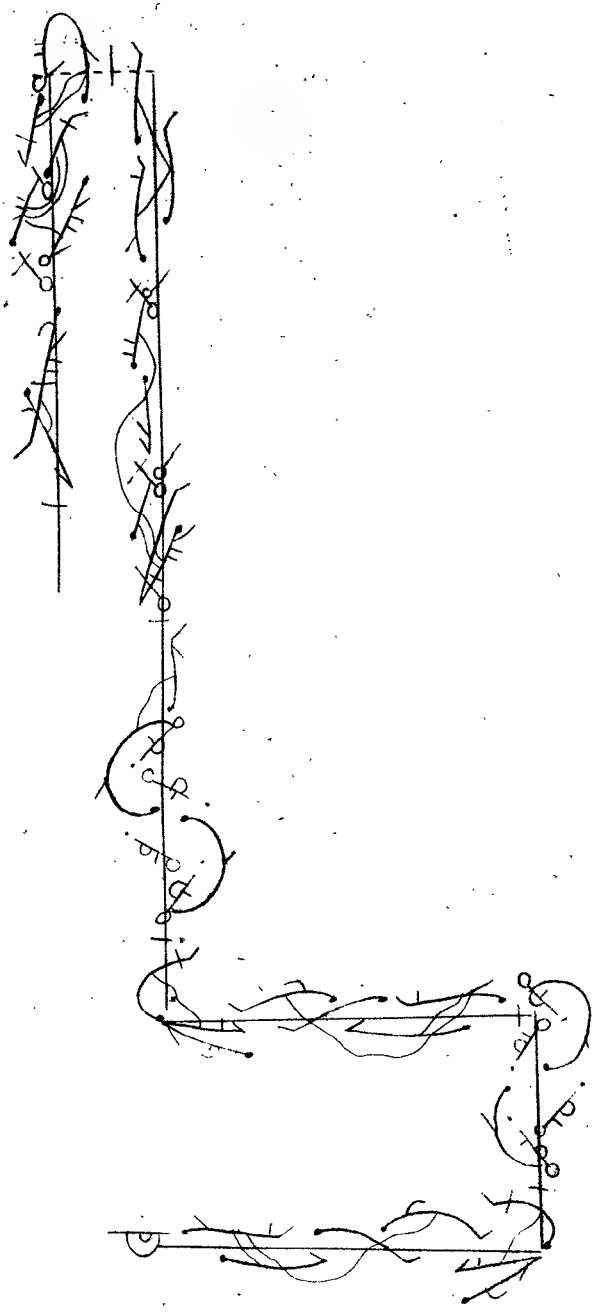


Entrée Espagnolle pour une femme.

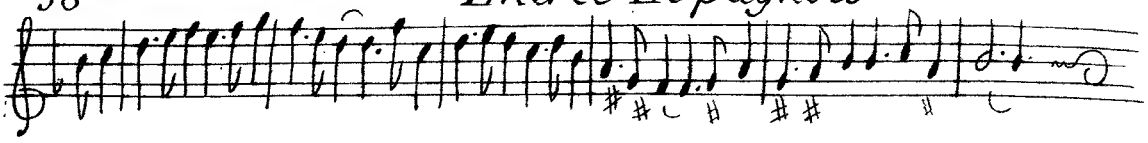
Dancée par M.lle Subligny au Ballet de l'Europe galante.

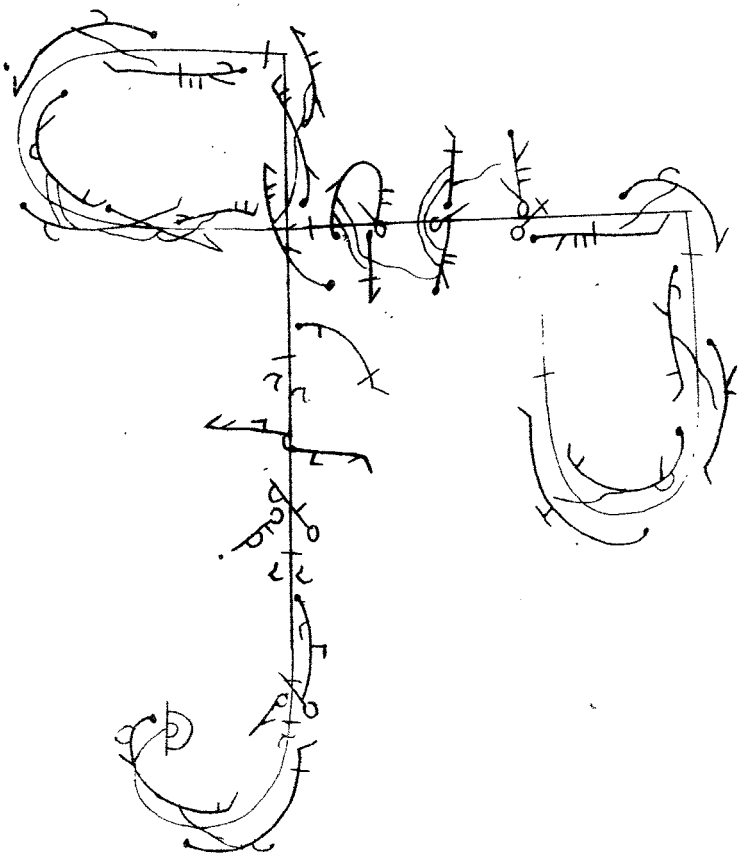


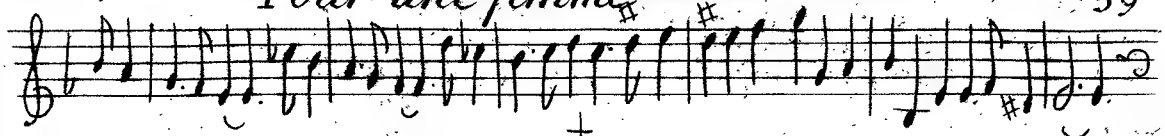


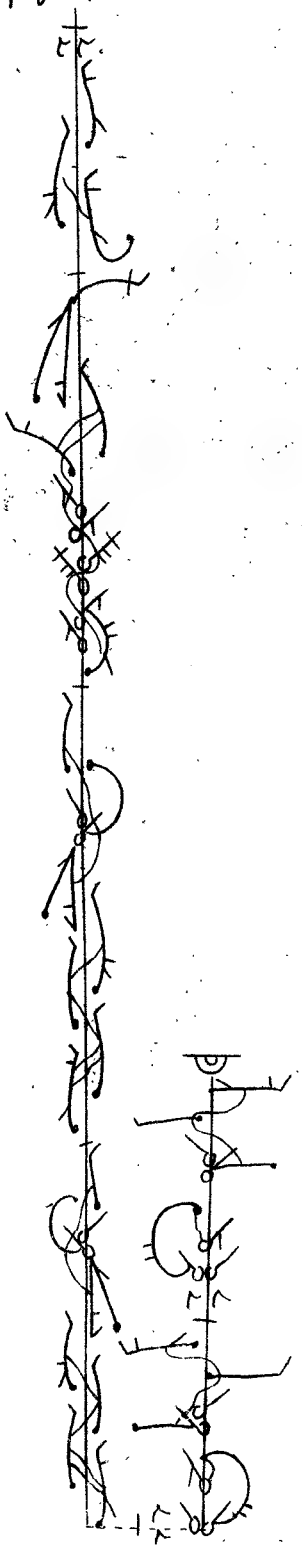


Entrée Espagnole









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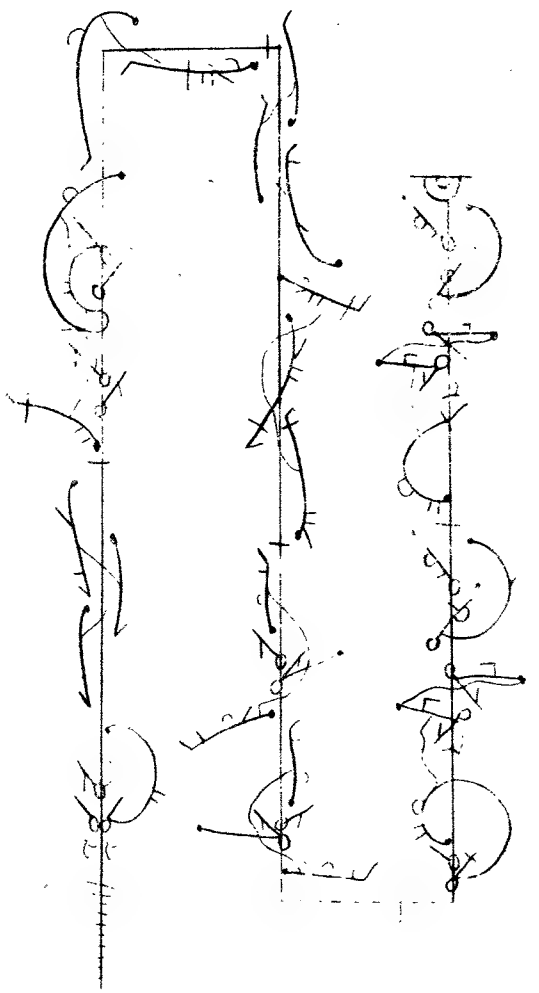
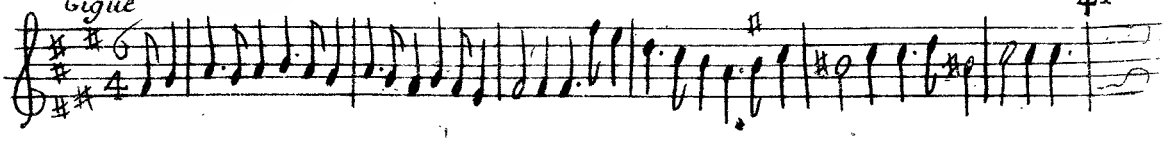
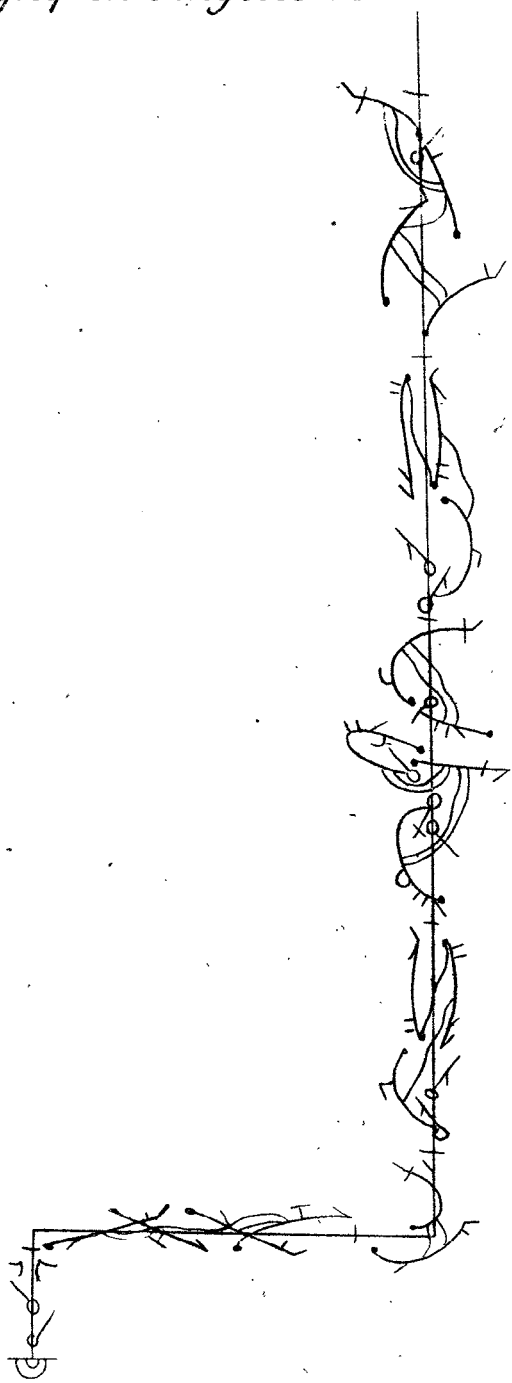
Entrée Espagnolle



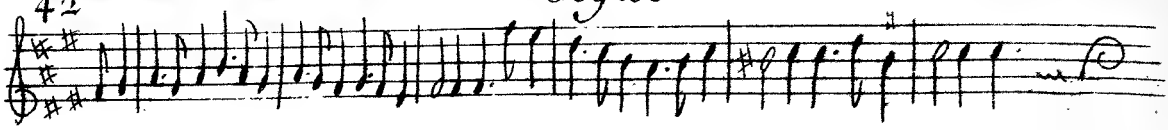


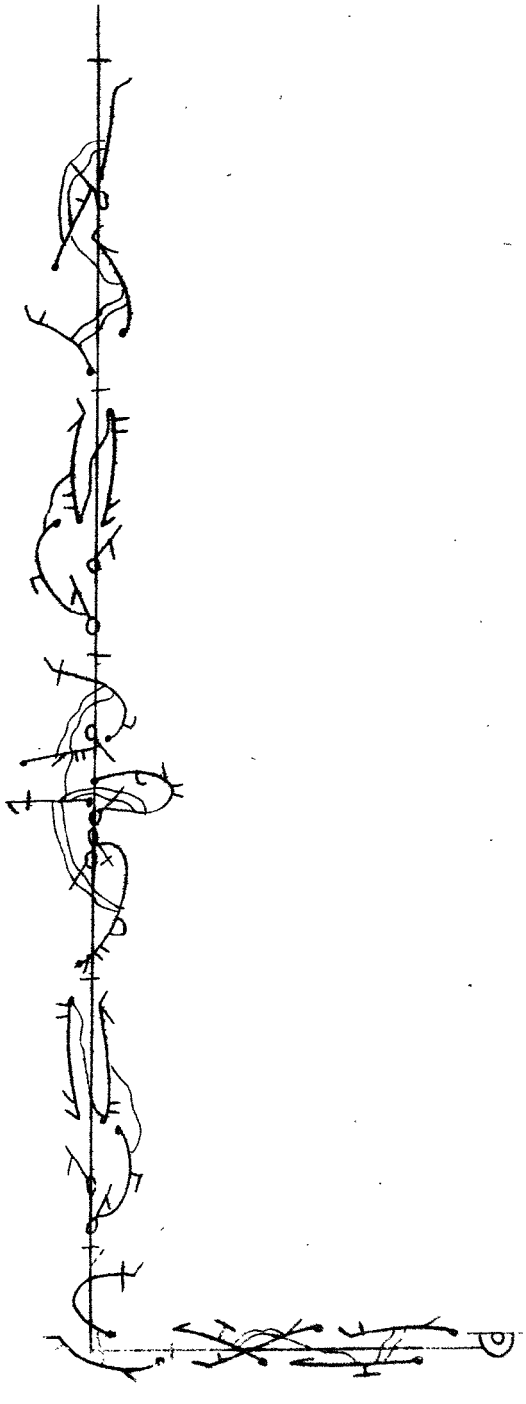
Gigue pour une Femme

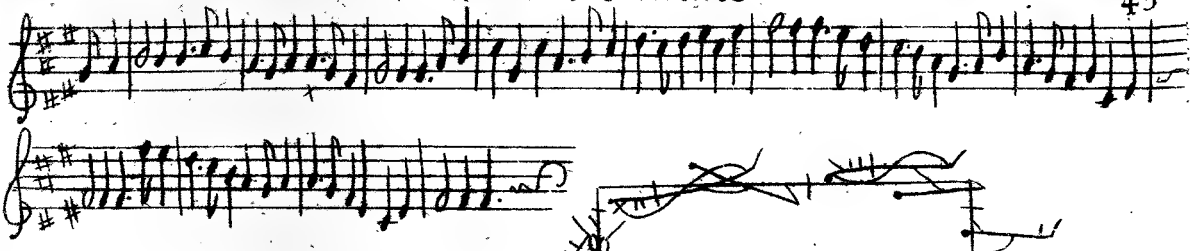
Dancée par Mlle Subligny en Angleterre.

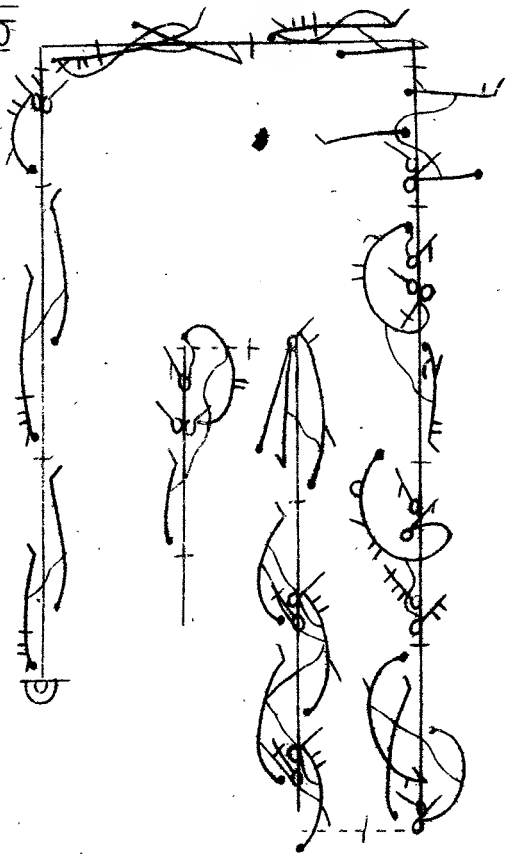


Gigue









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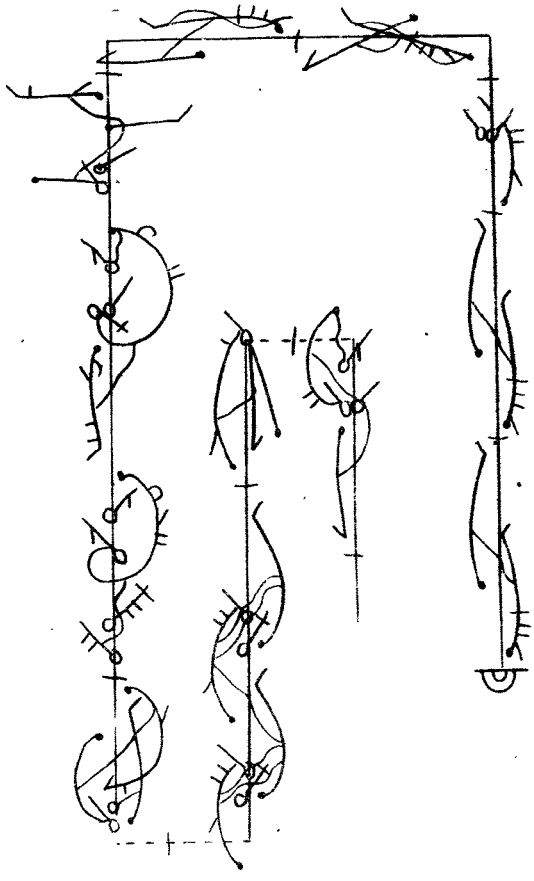

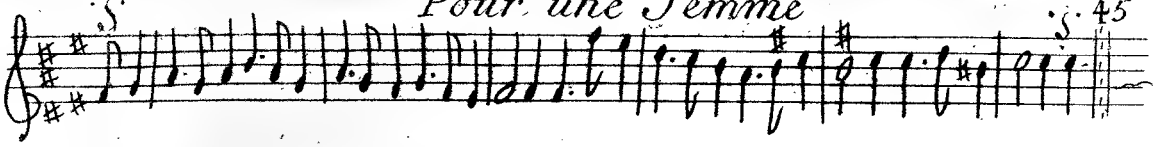

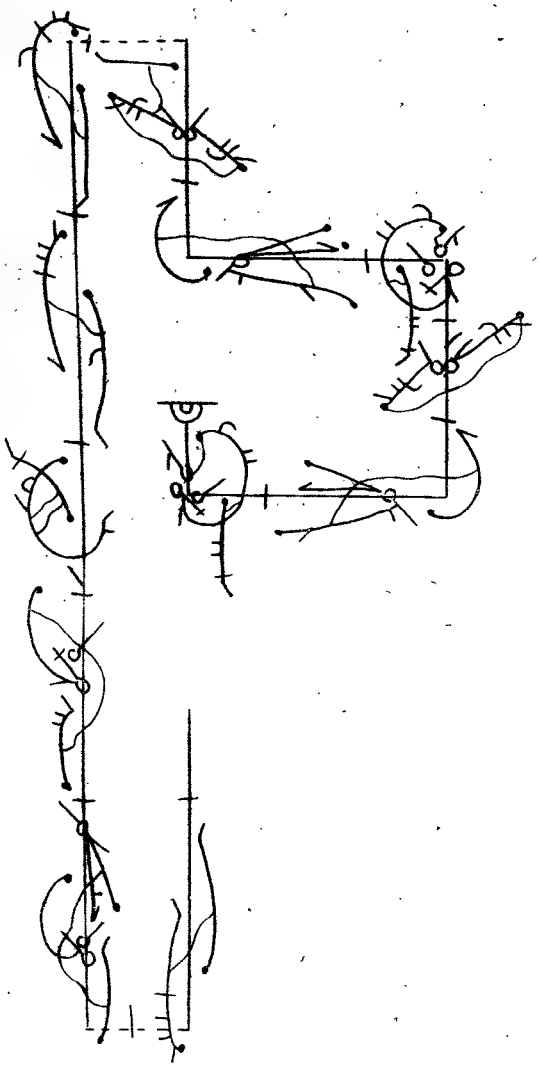

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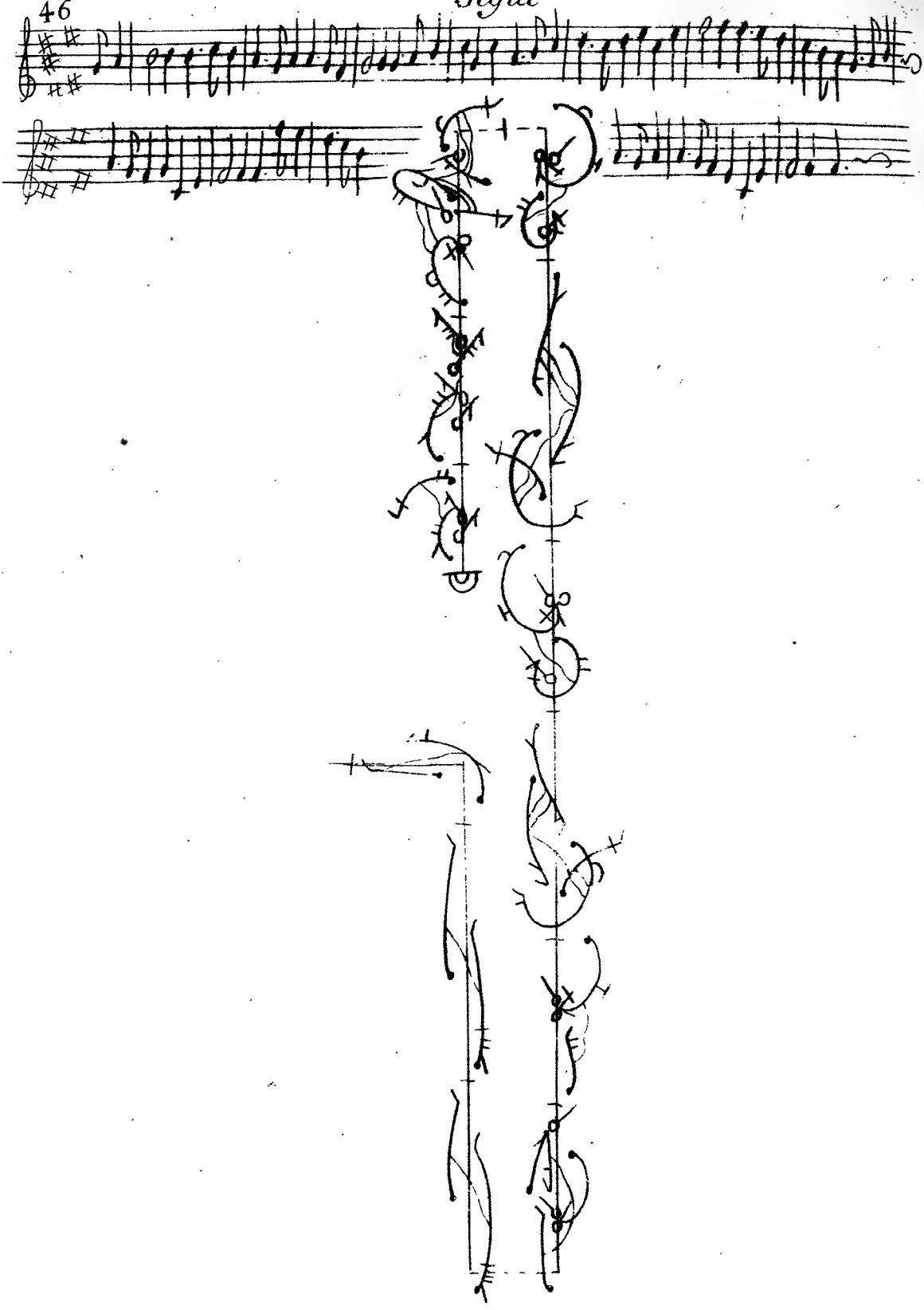
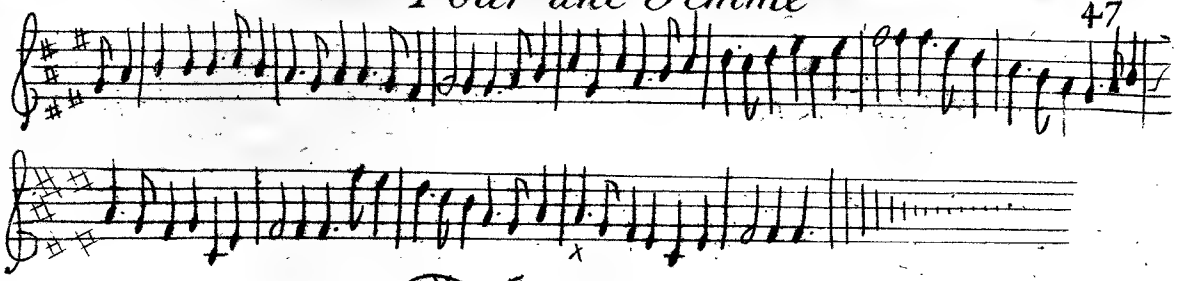
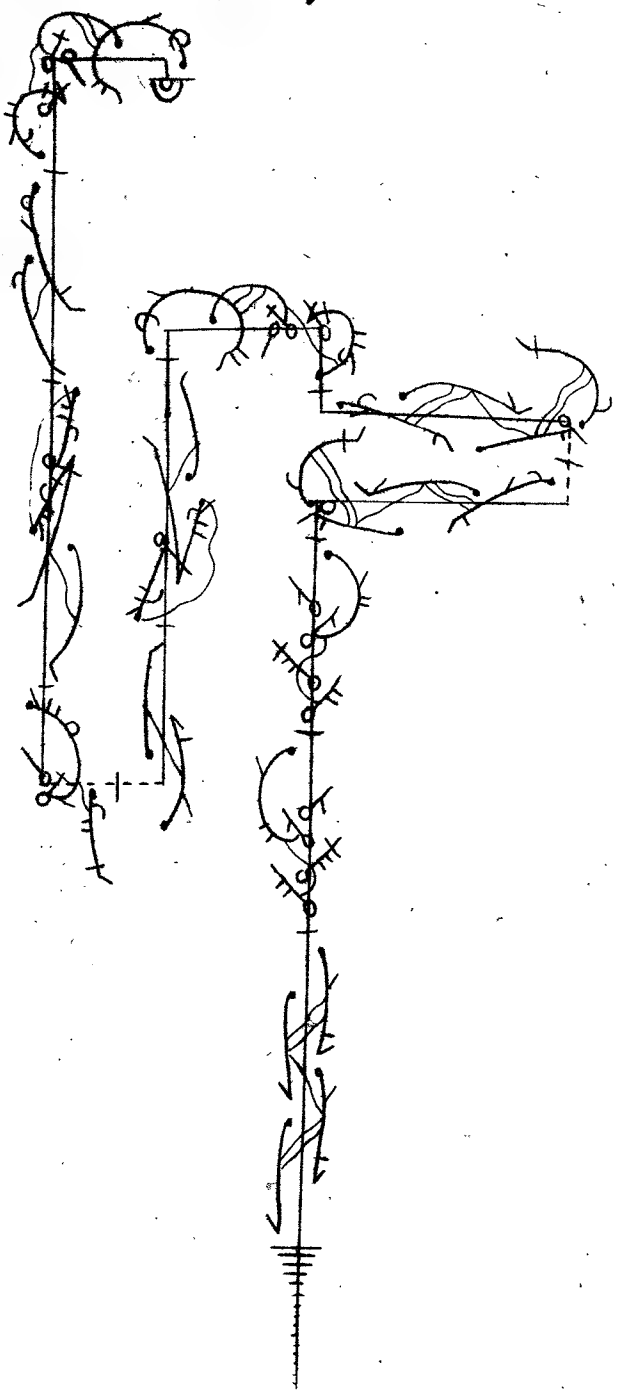
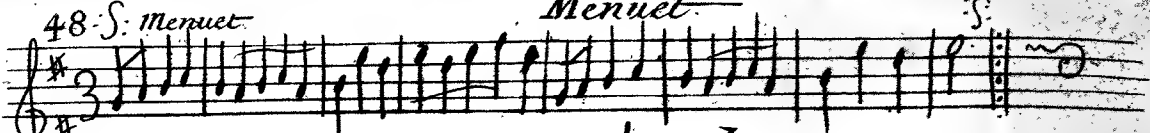


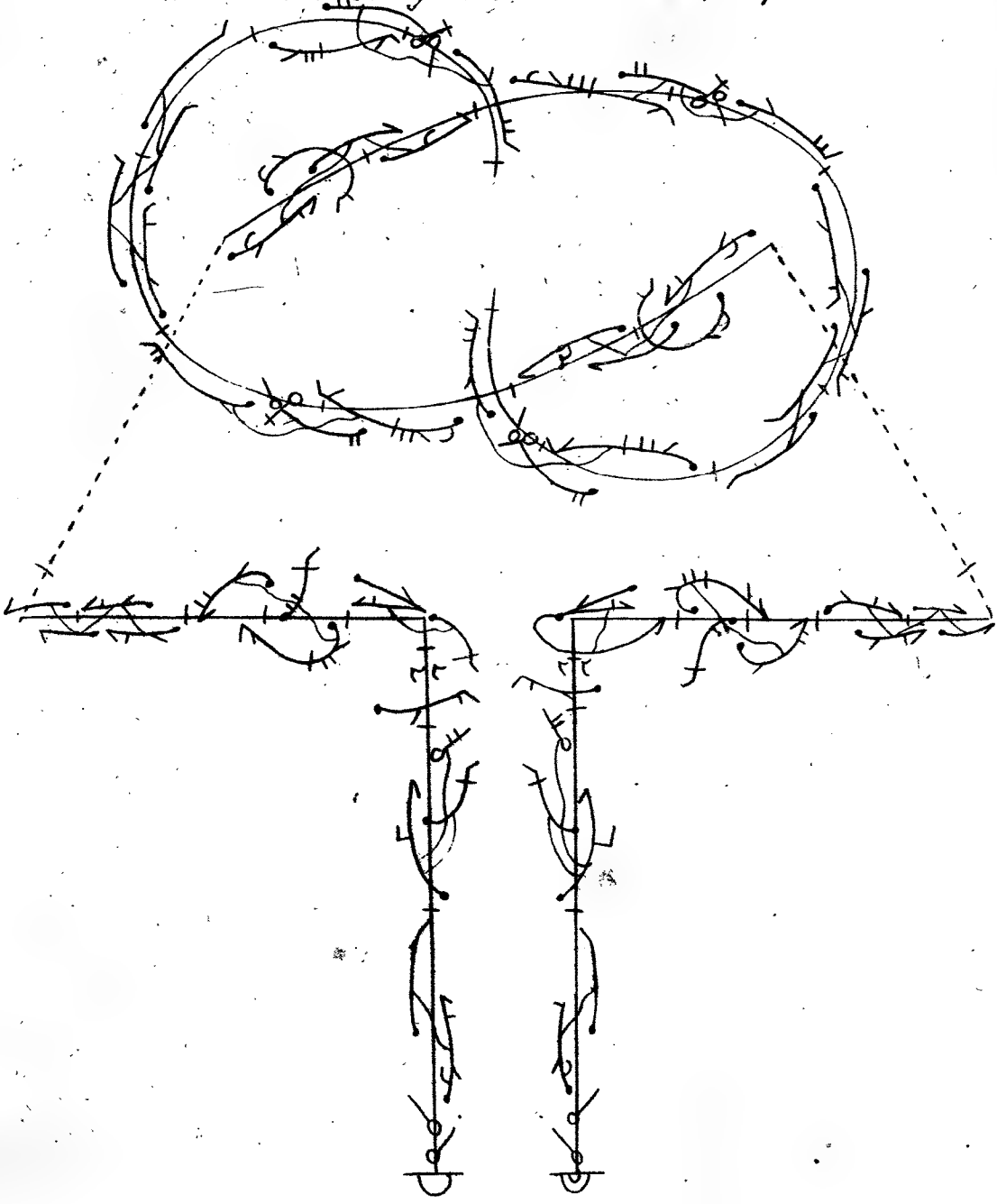




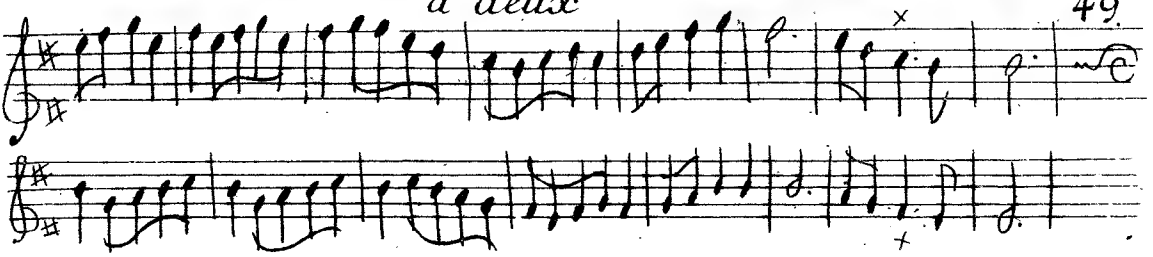


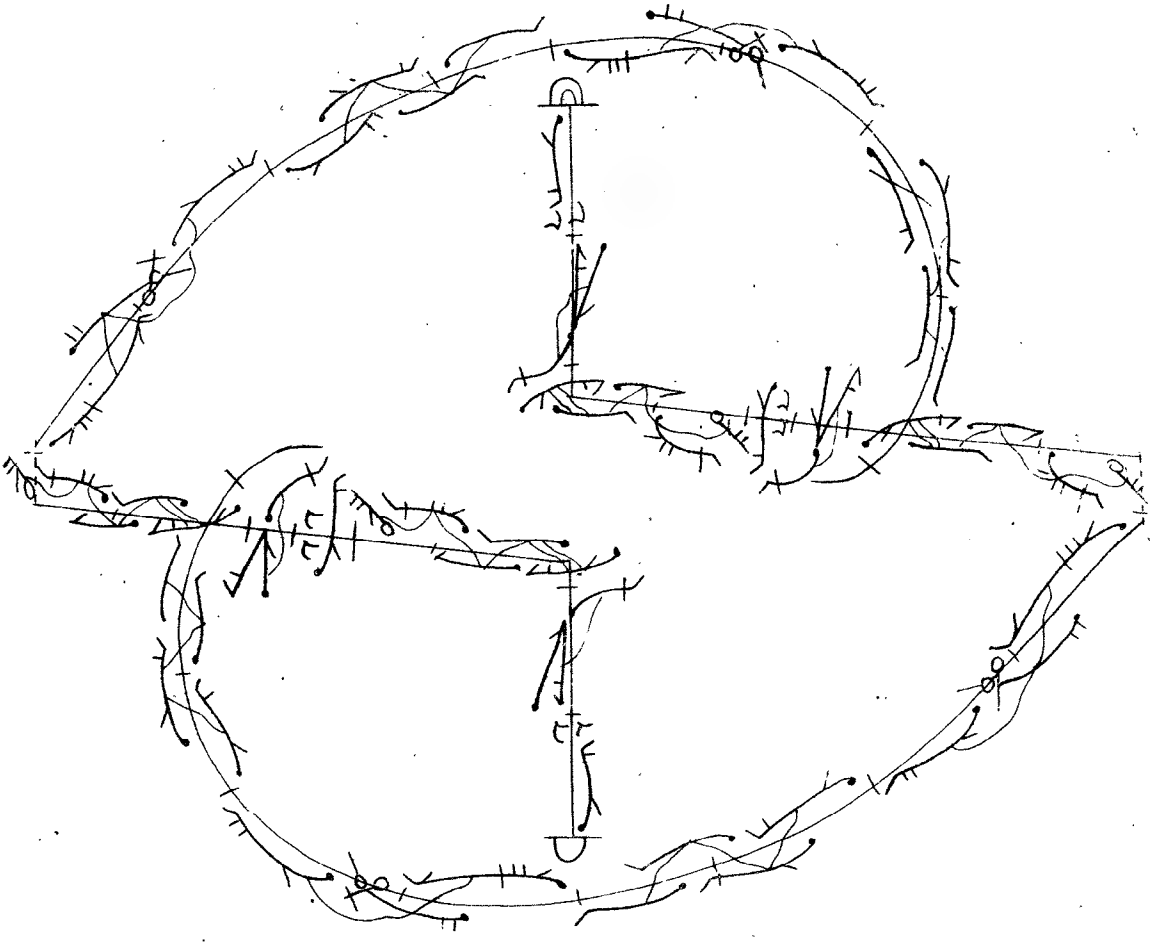
Menuet à deux
Pour une homme et une femme.

Dancé par M.r du Moulin l'aîné et M.lle Victoire. au Ballet des Fragmens de M.r de Lully.

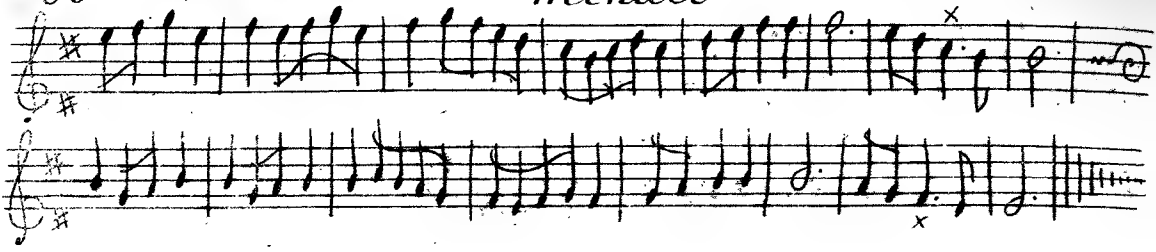


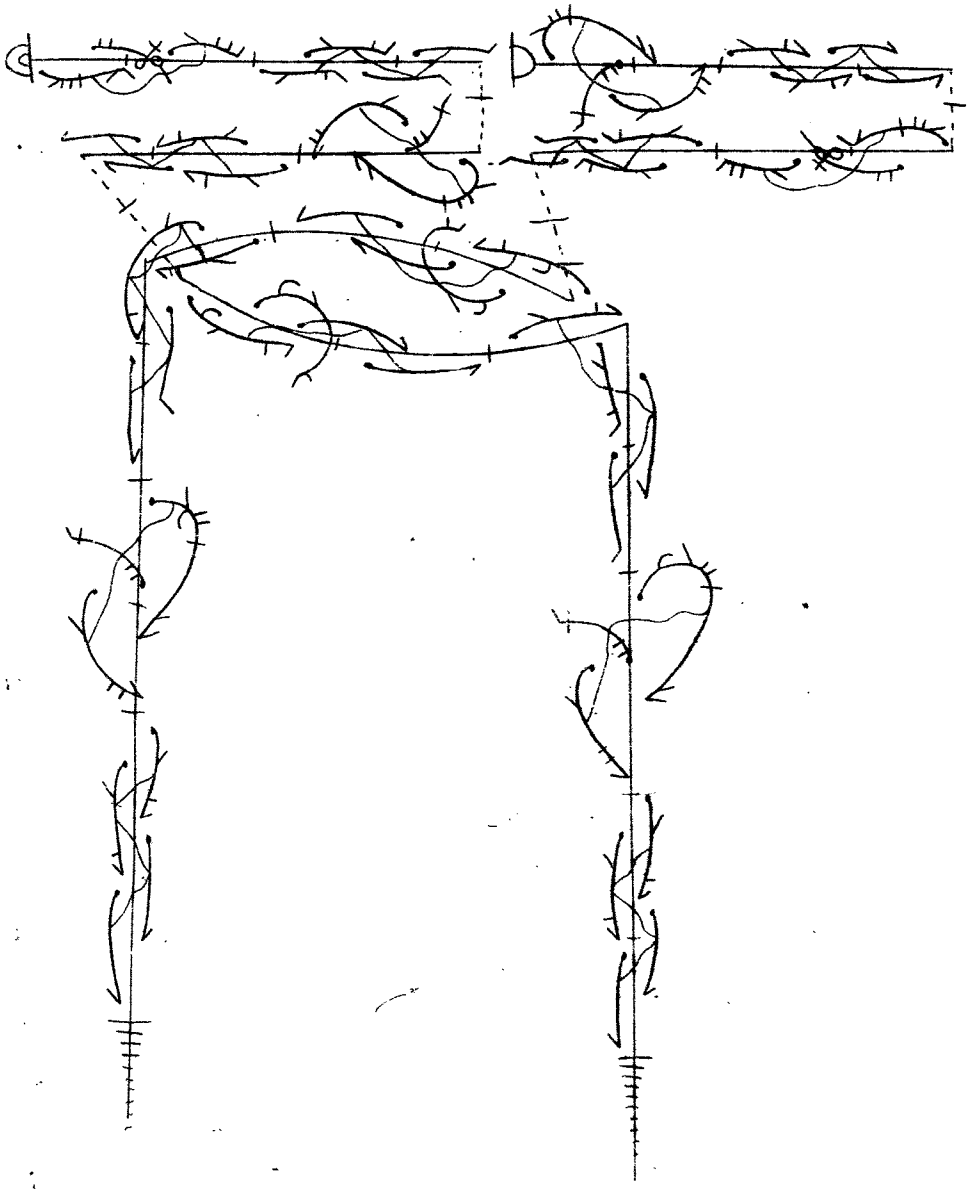
à deux

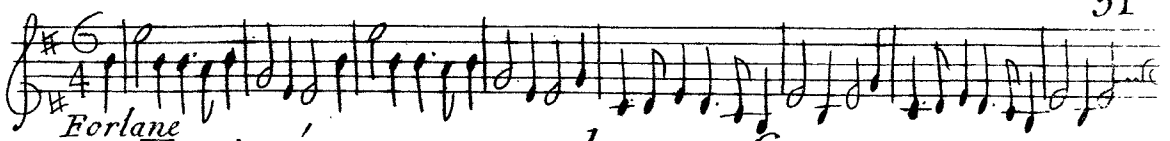




Menuet







Forlane

Entrée pour deux femmes

Dancée par Mlle Victoire et Mlle Dangeville.
au Ballet des Fragments de Mr de Lully.

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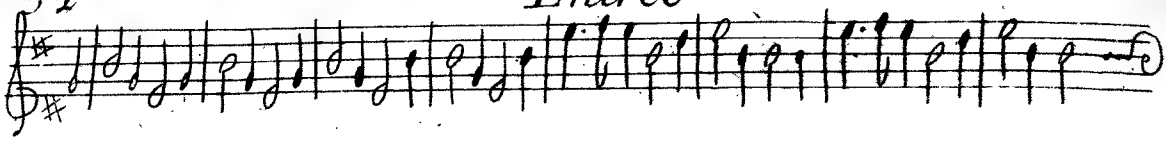
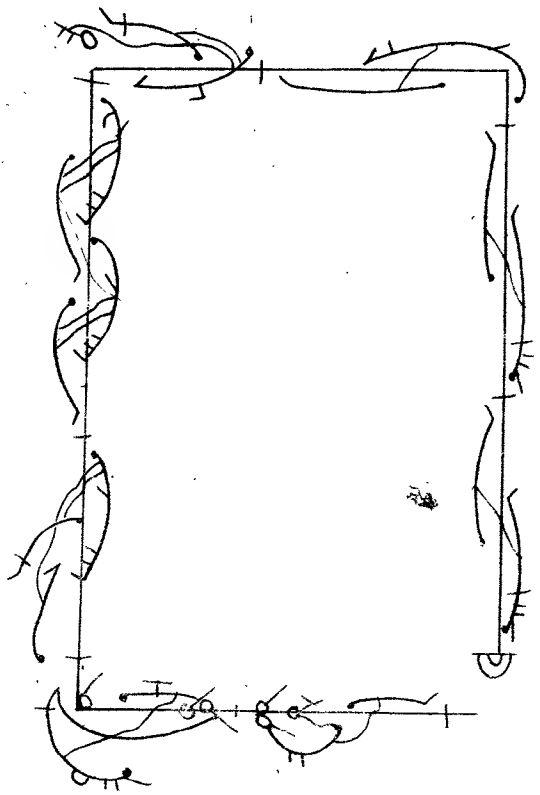
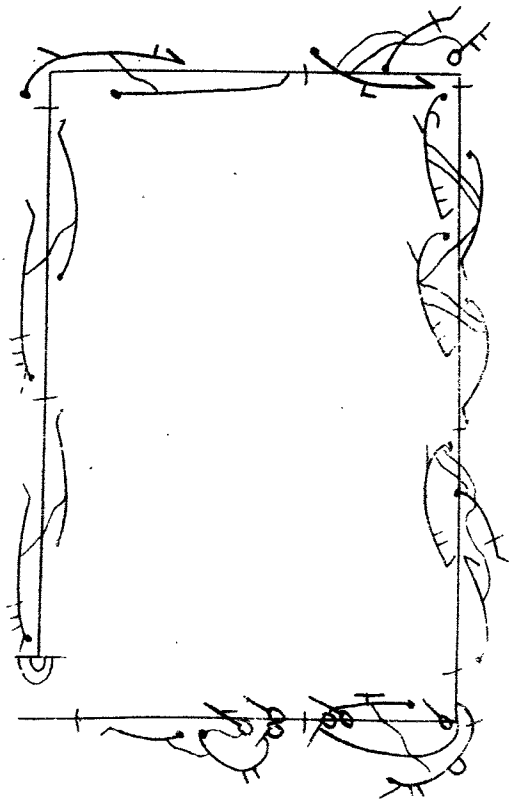
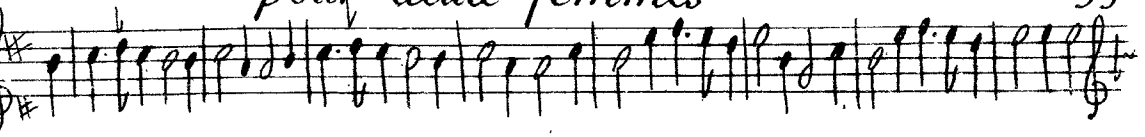
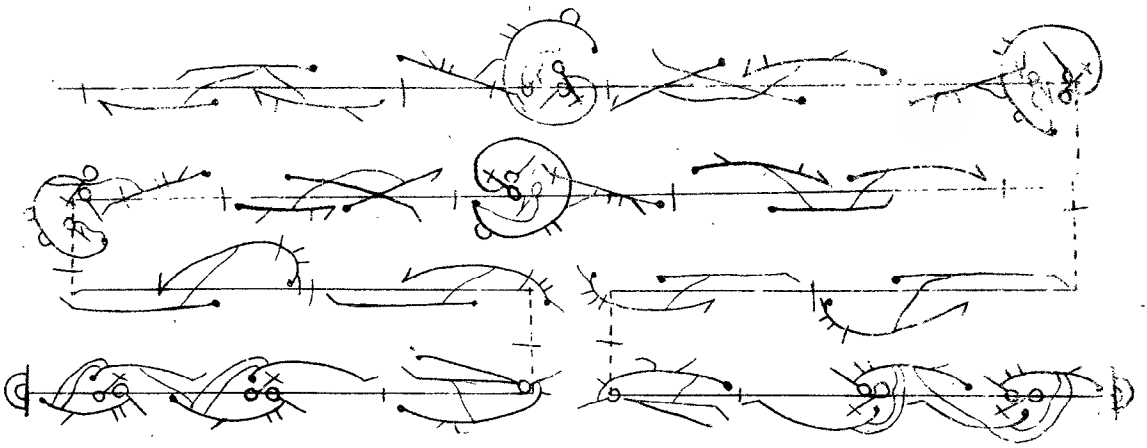
Entrée











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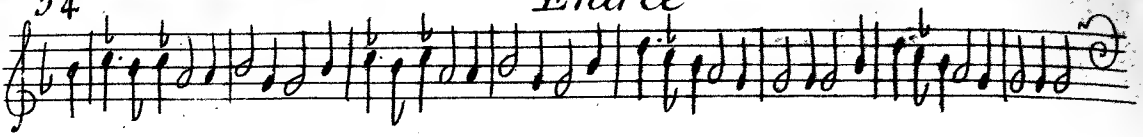

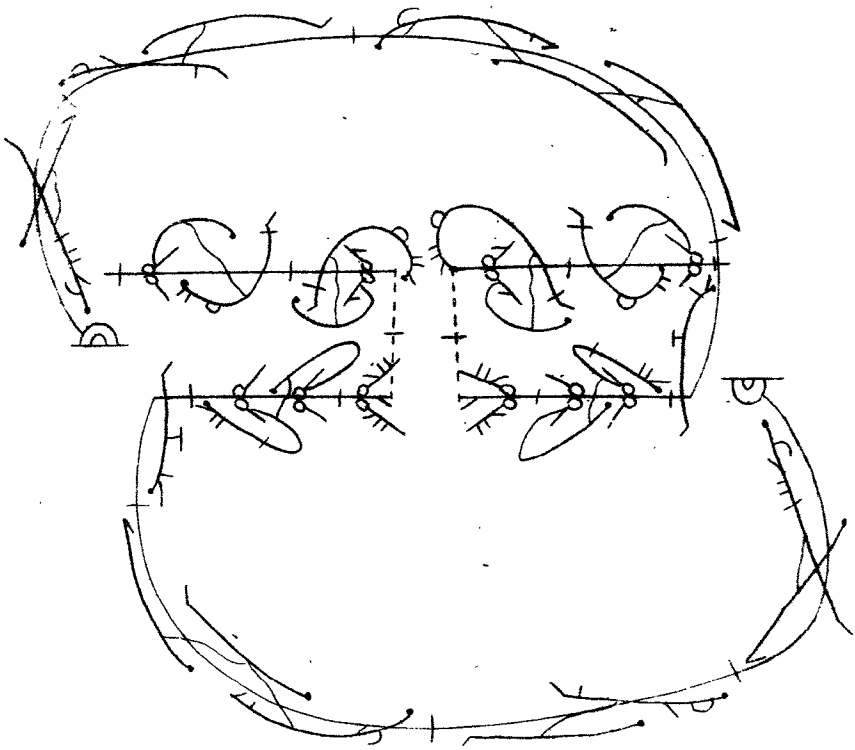

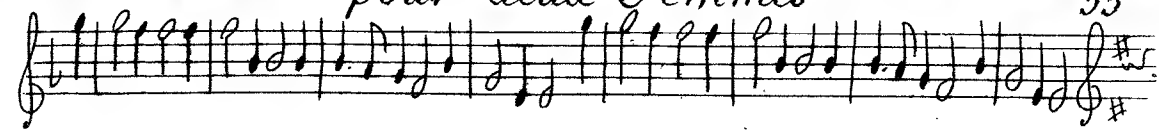

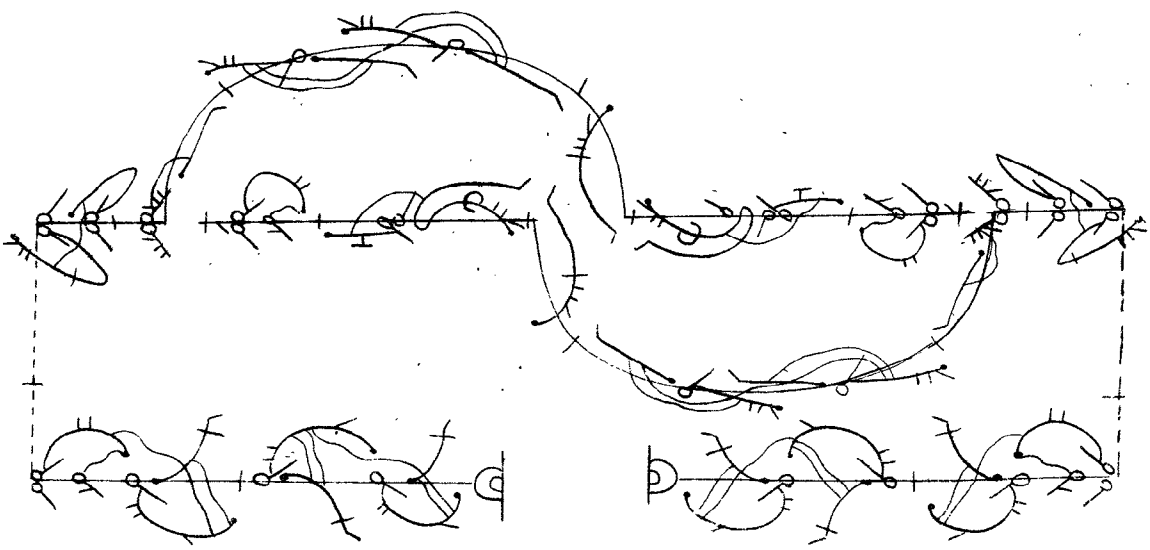

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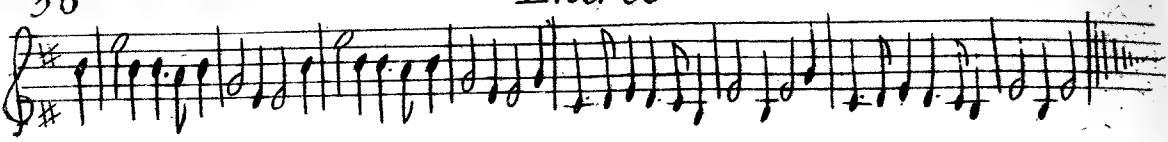
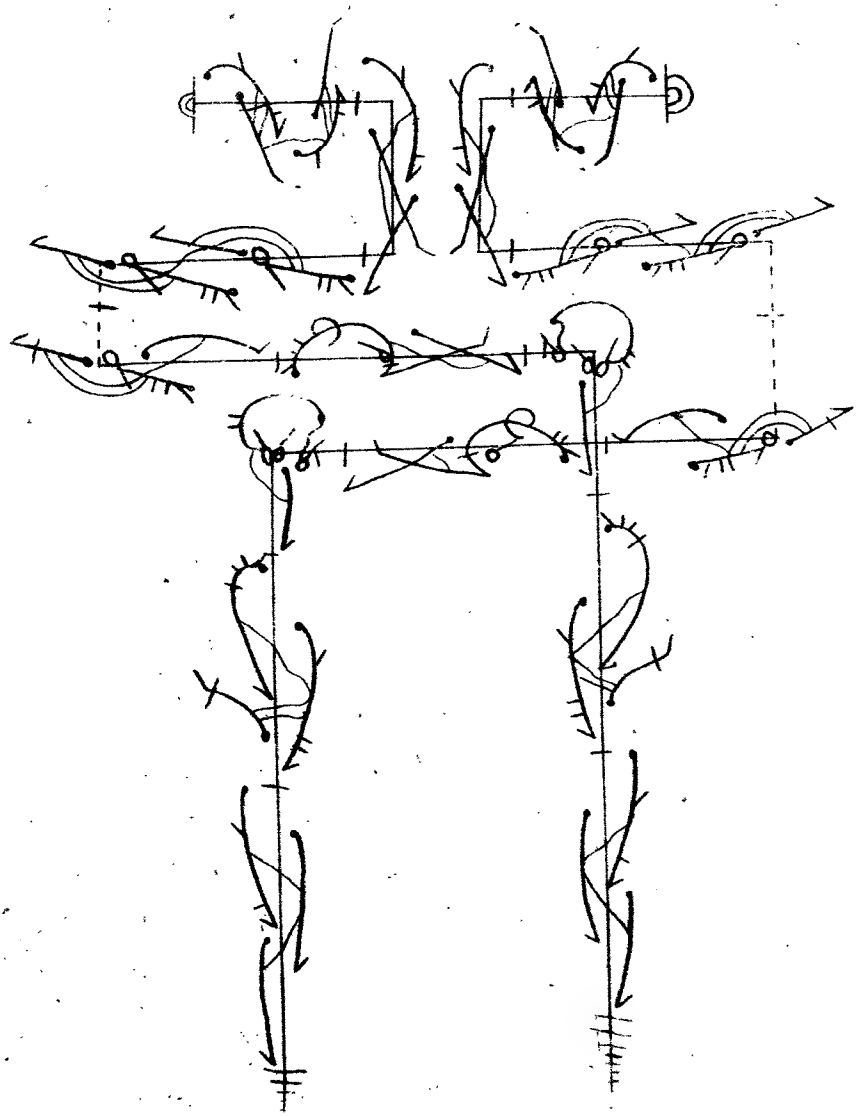
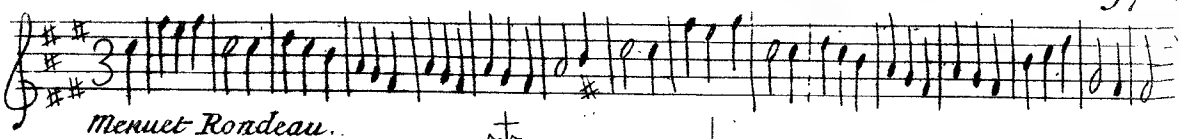
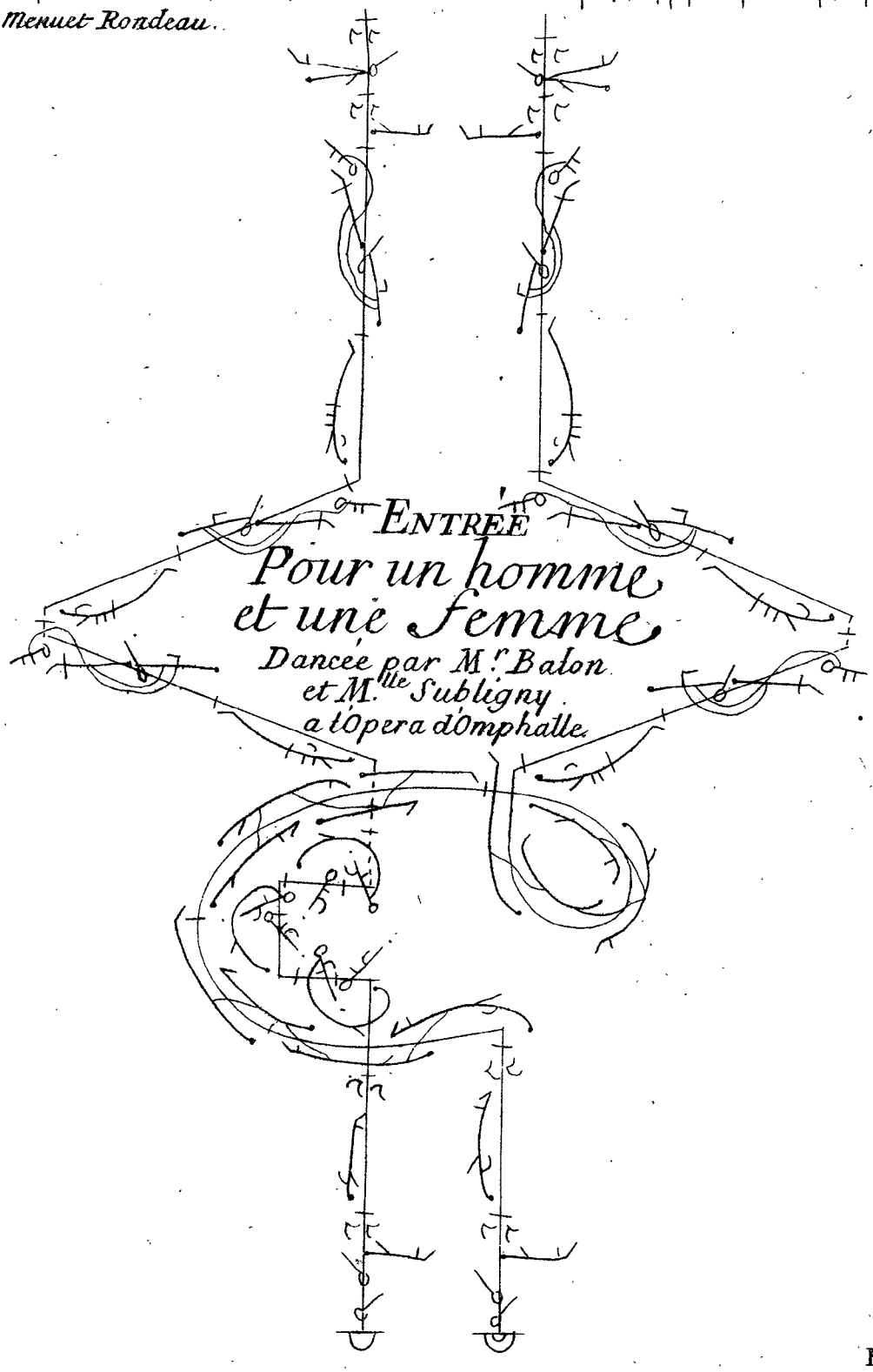






Menuet Rondeau.



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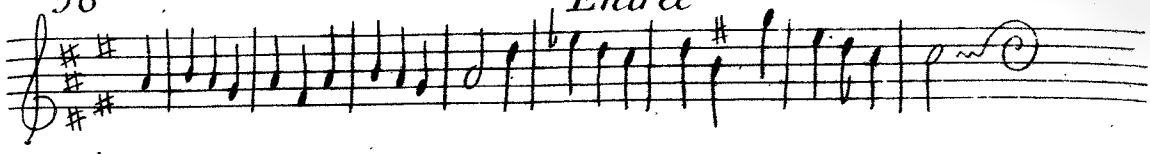

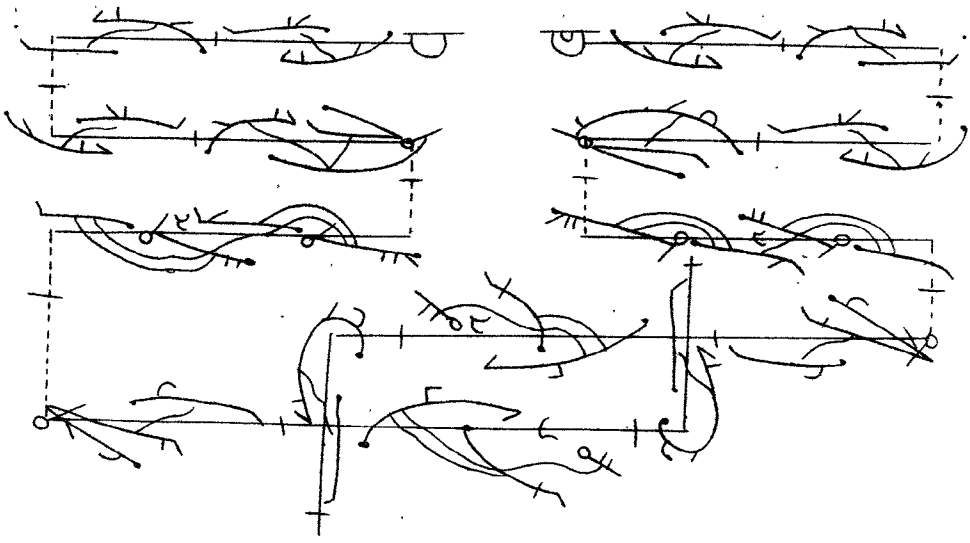

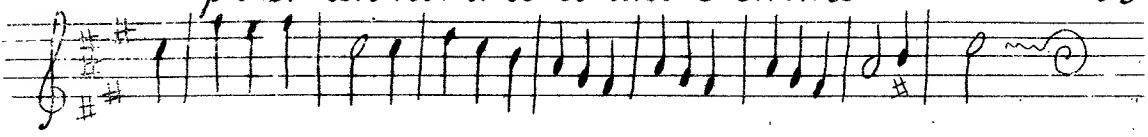

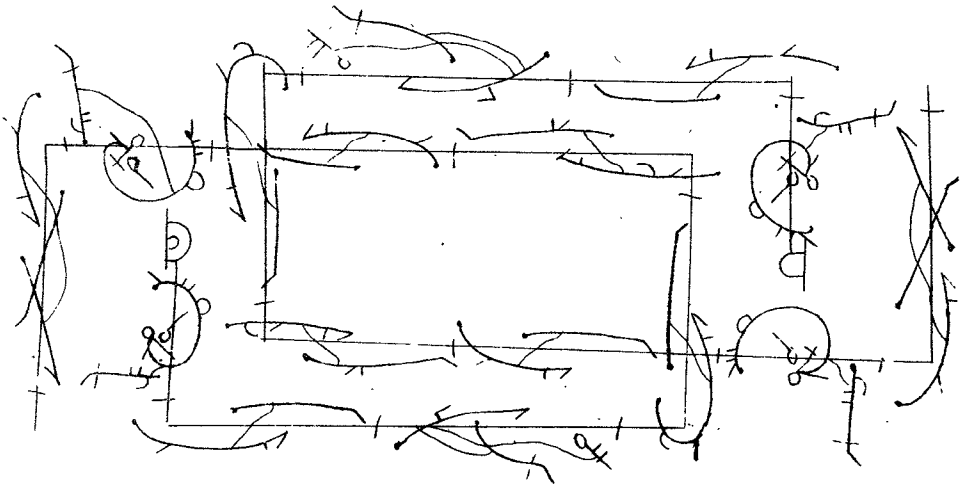

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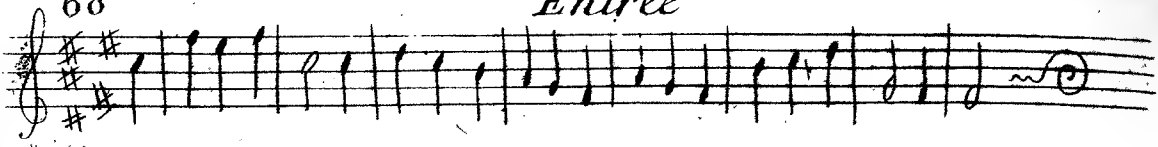

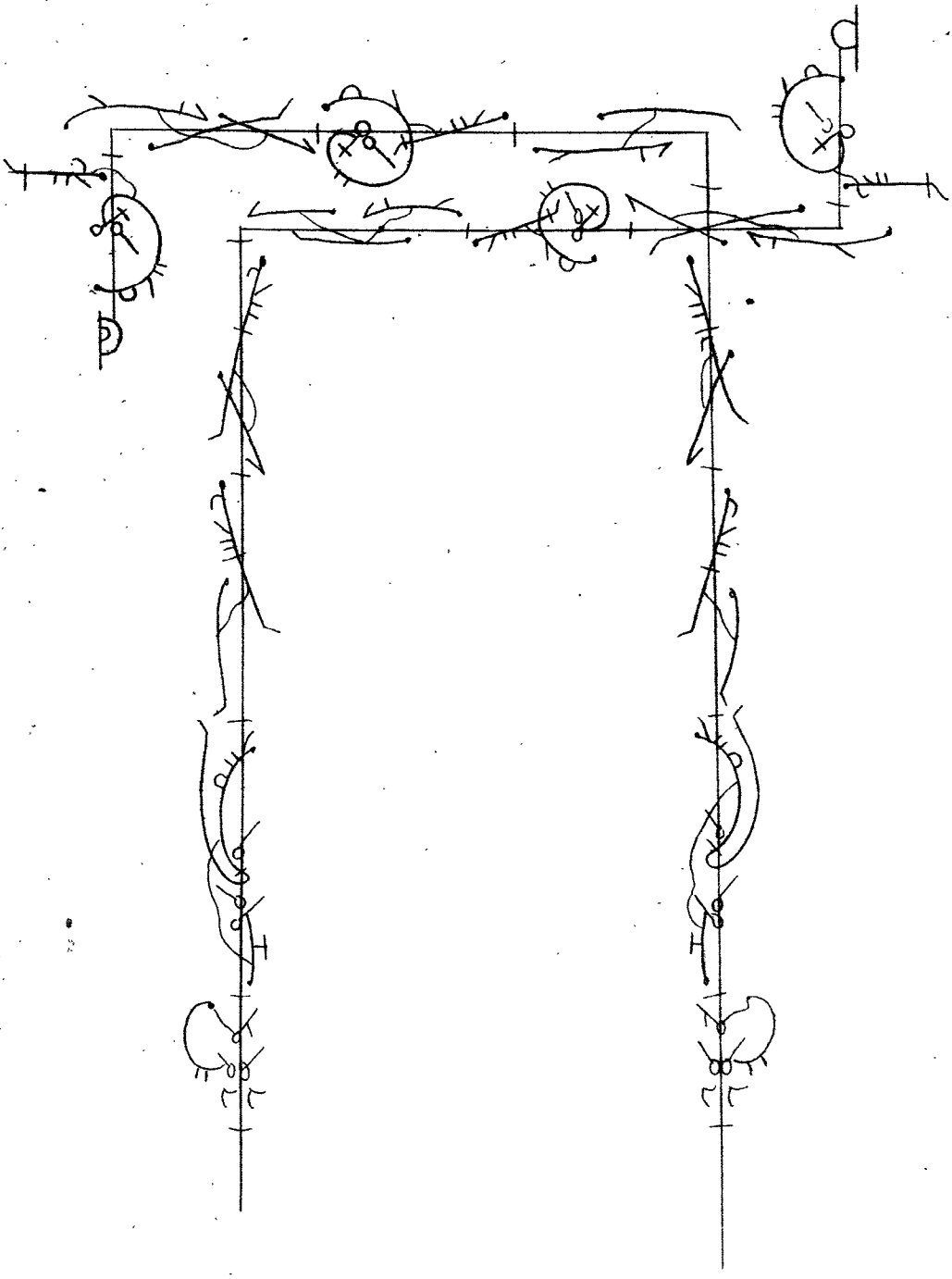

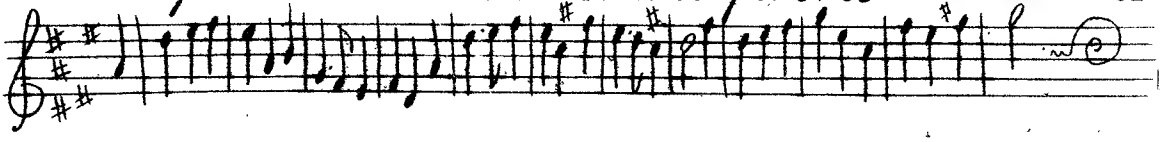

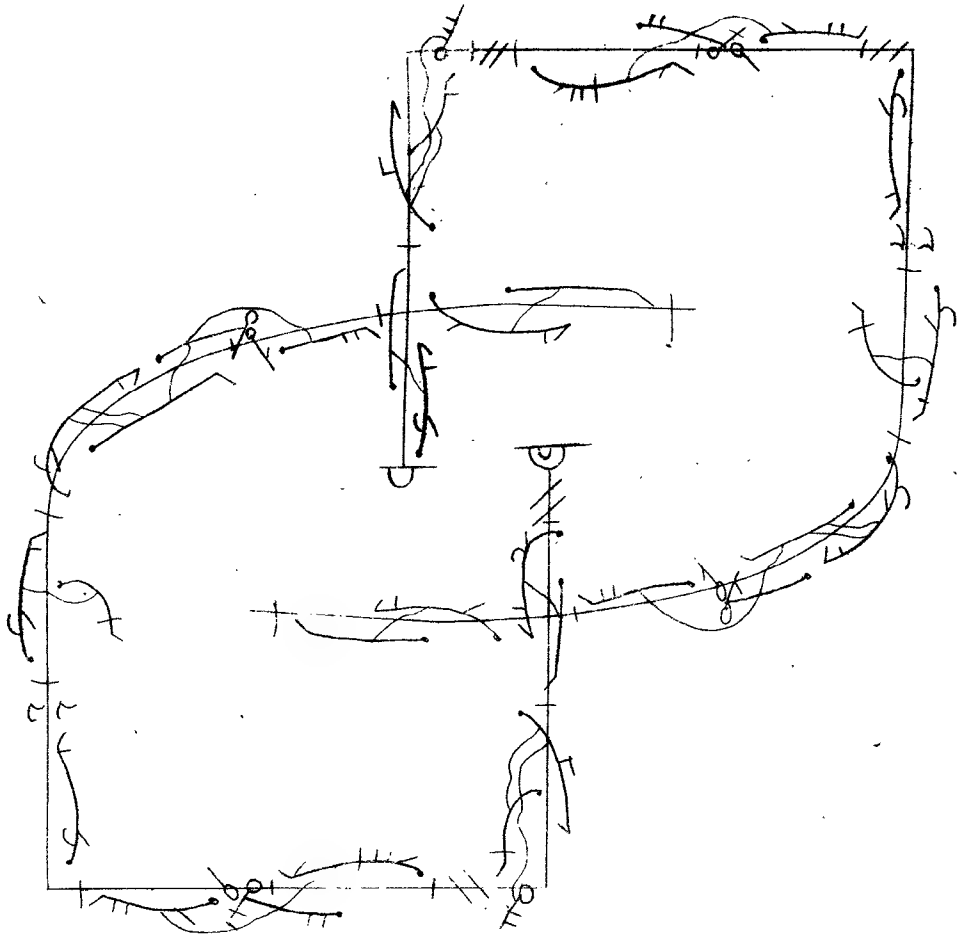

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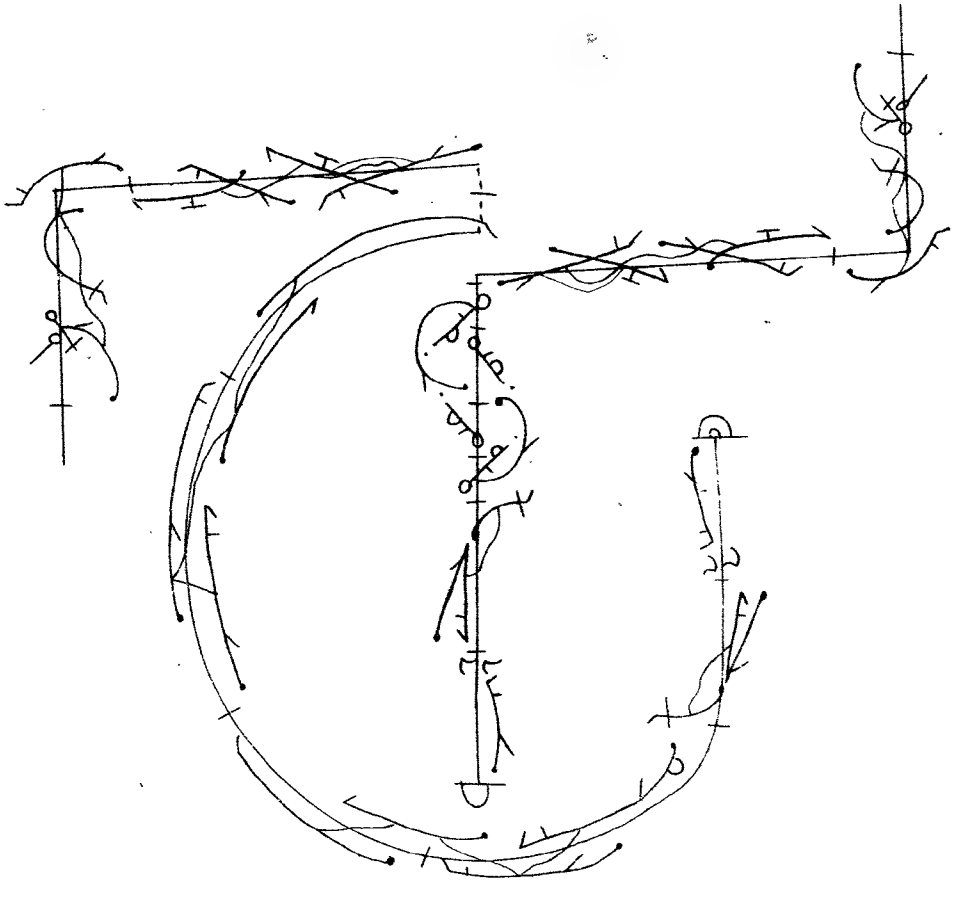

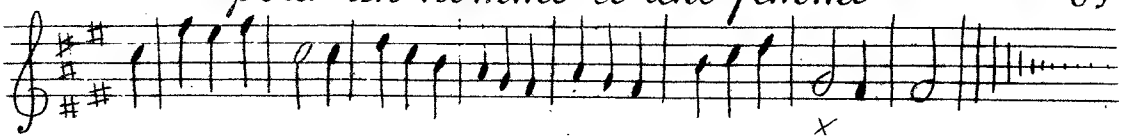

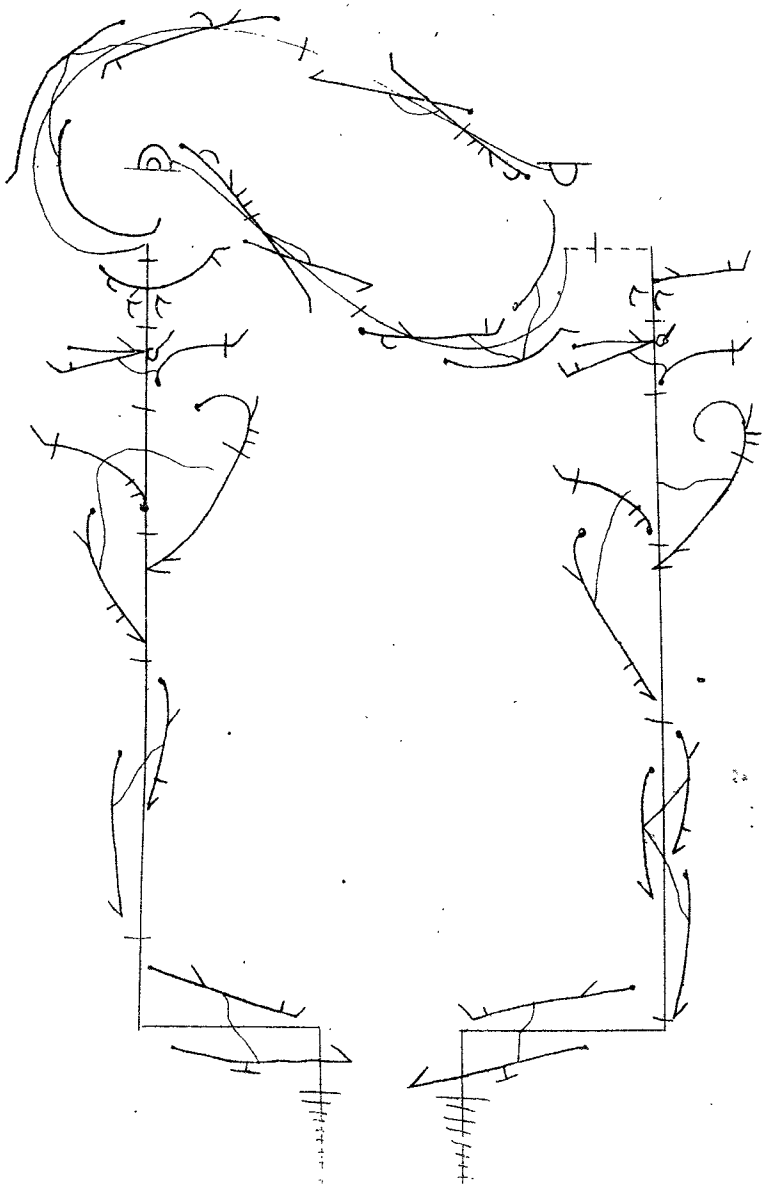

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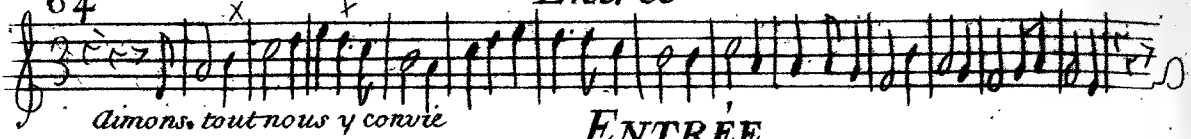
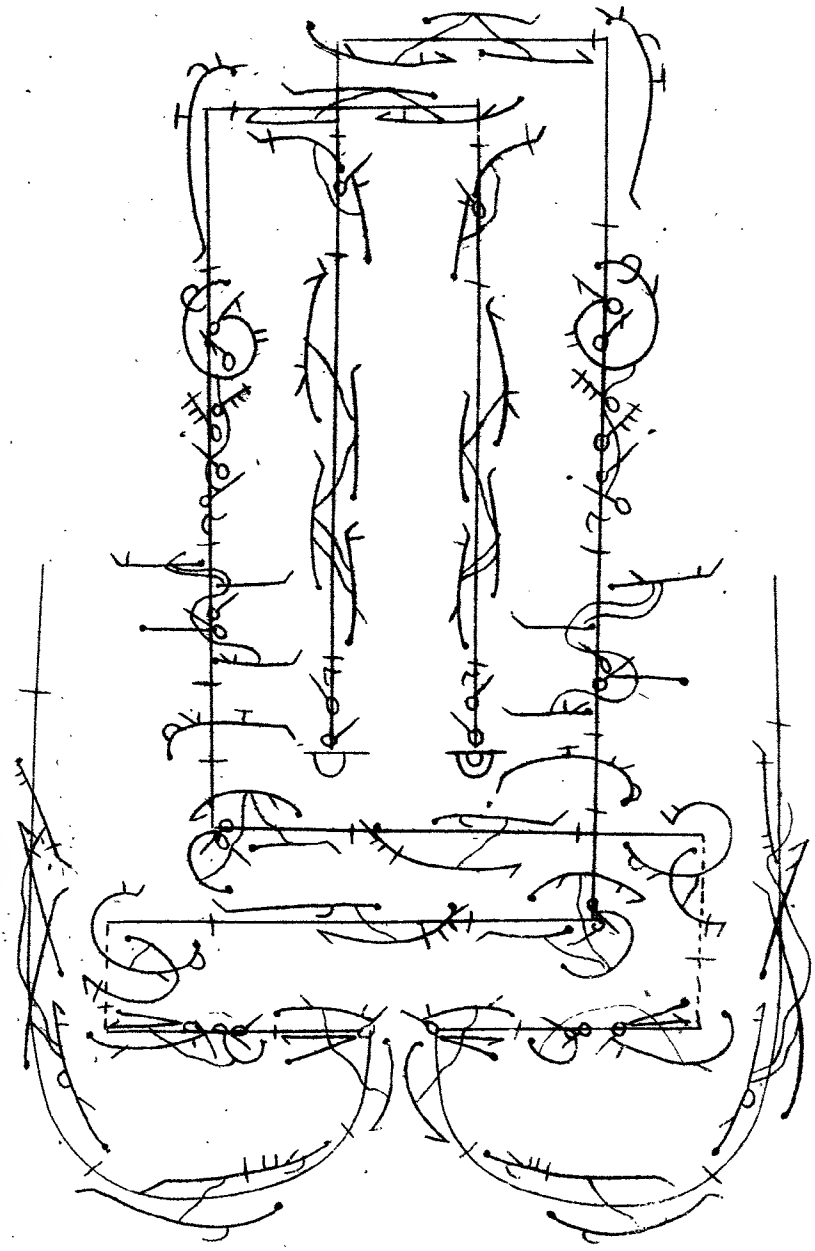
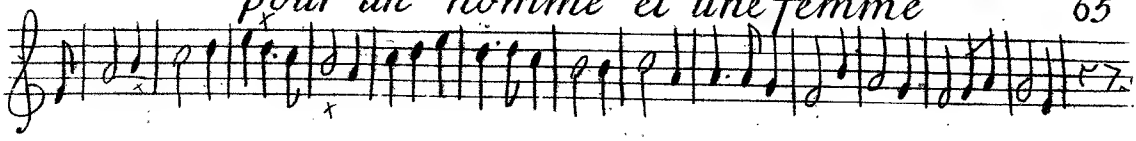


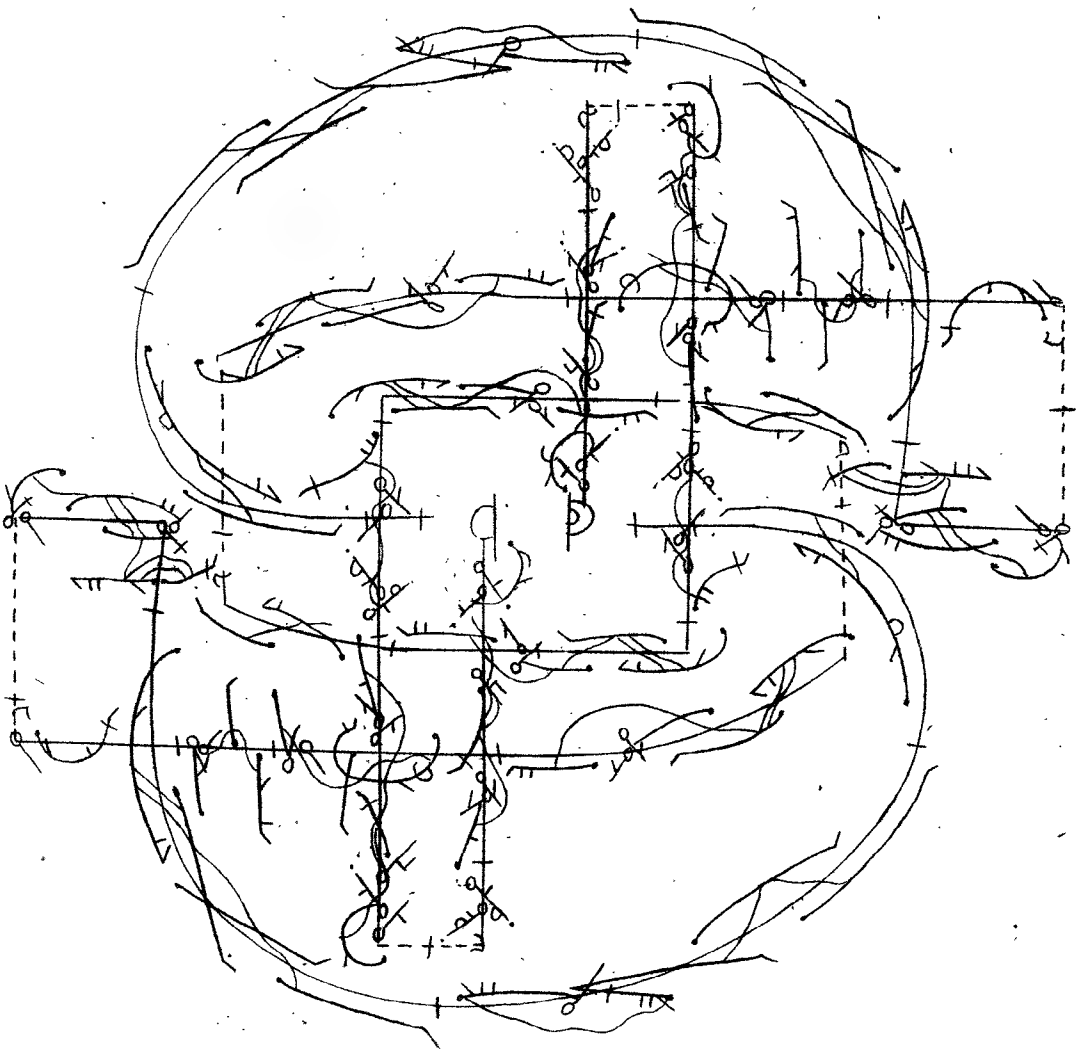
ENTRÉE

Pour un homme et une Femme

Dancée par Mr Balon et Mlle Subligny.
à l'Opéra de Thézée.







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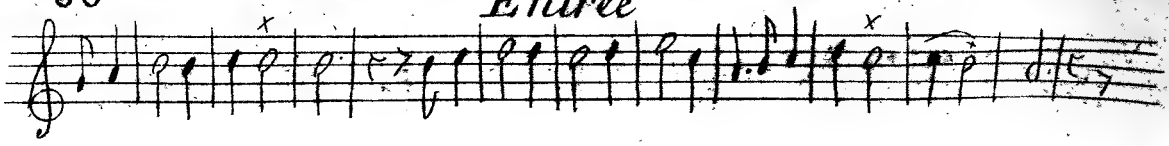
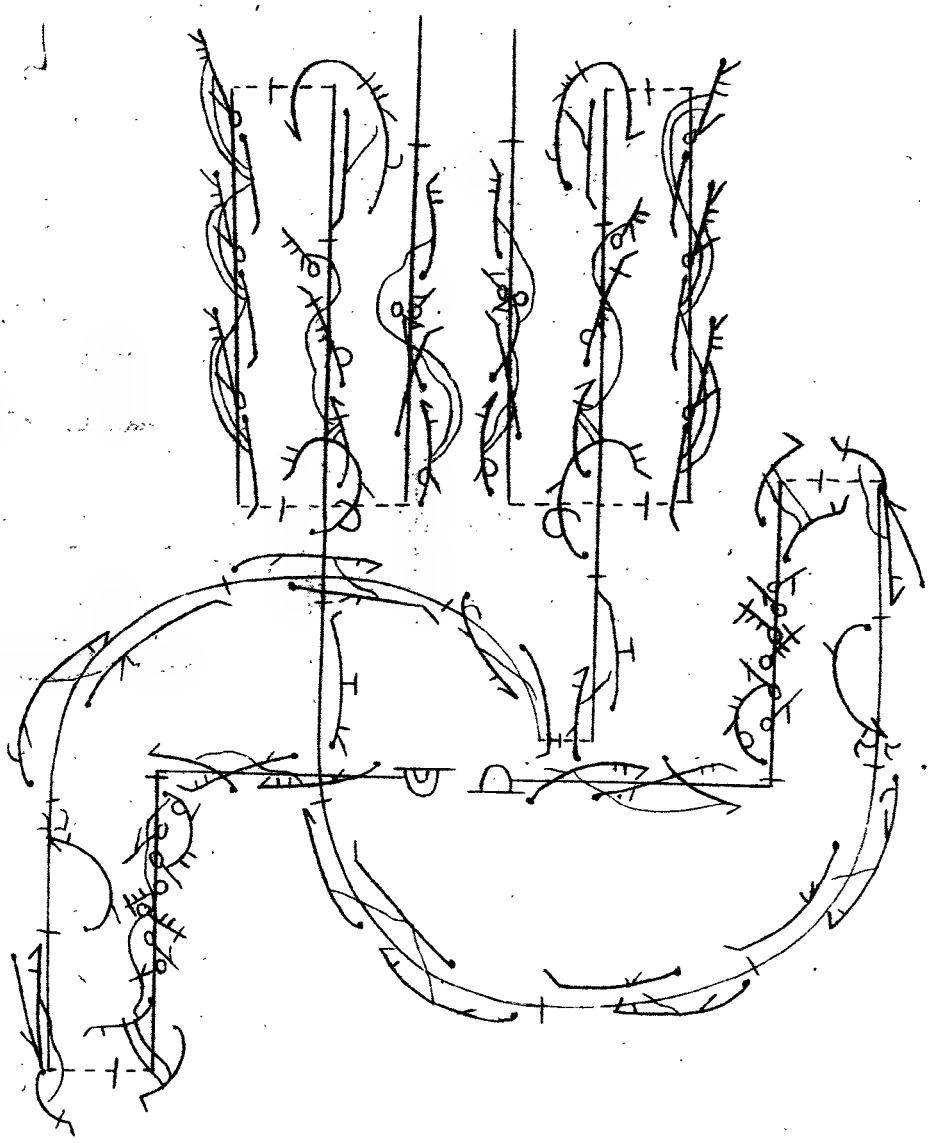
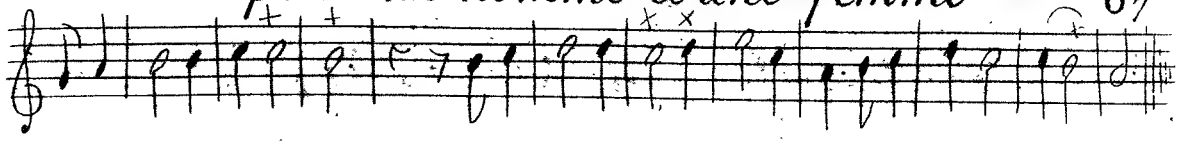
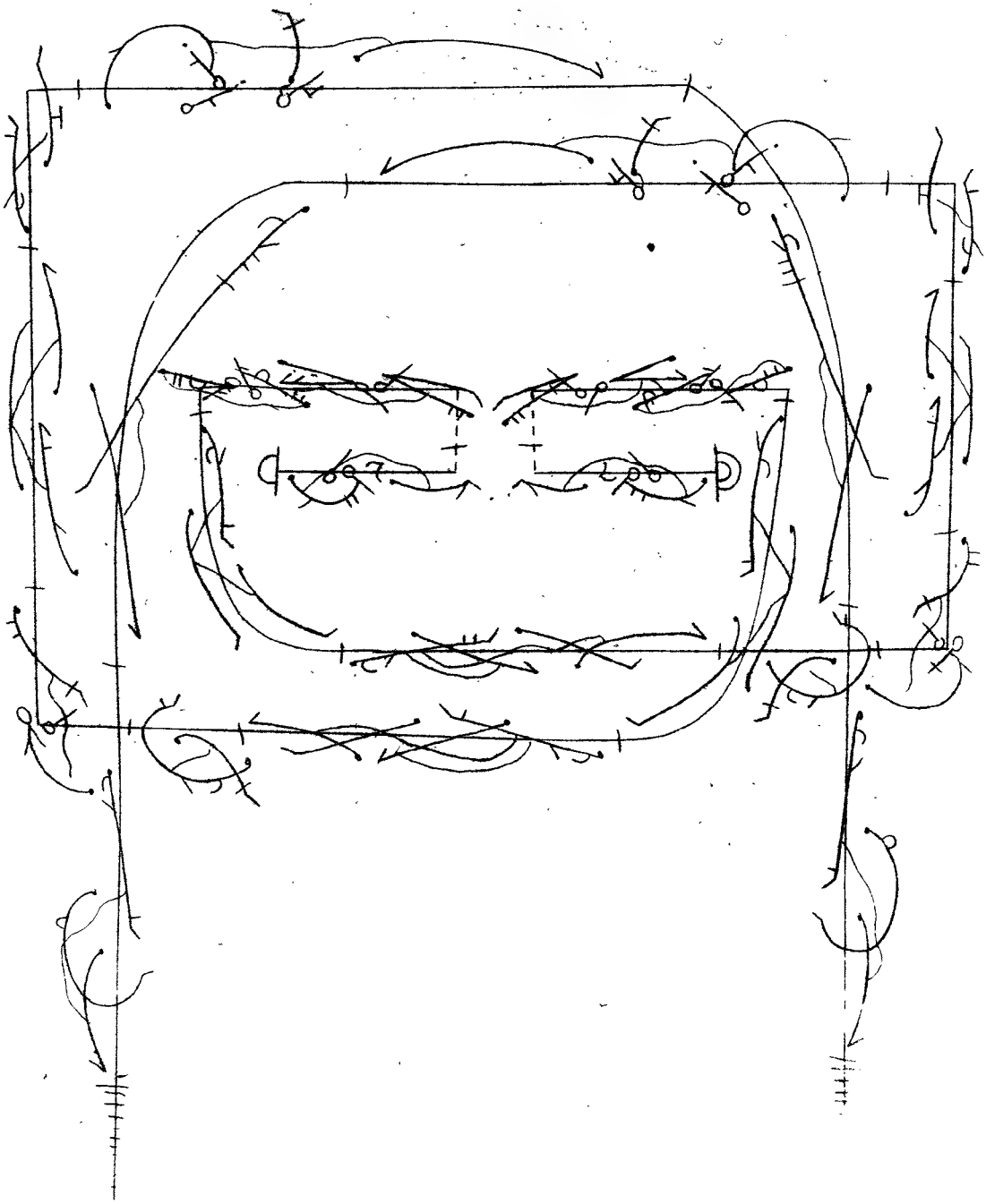
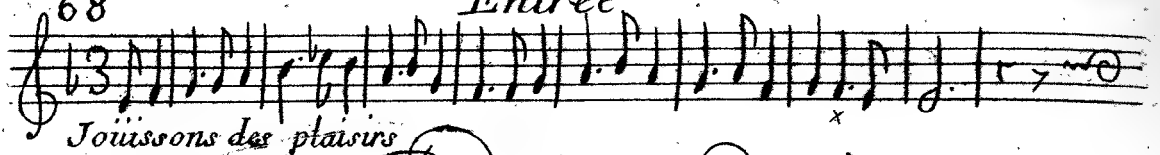




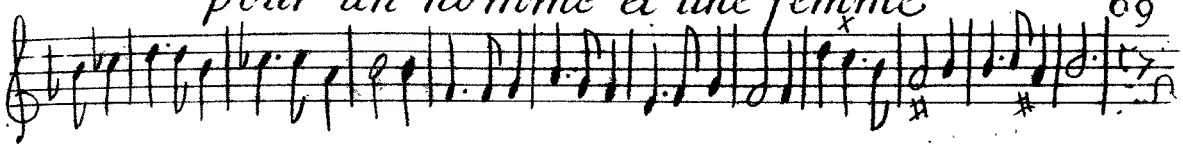


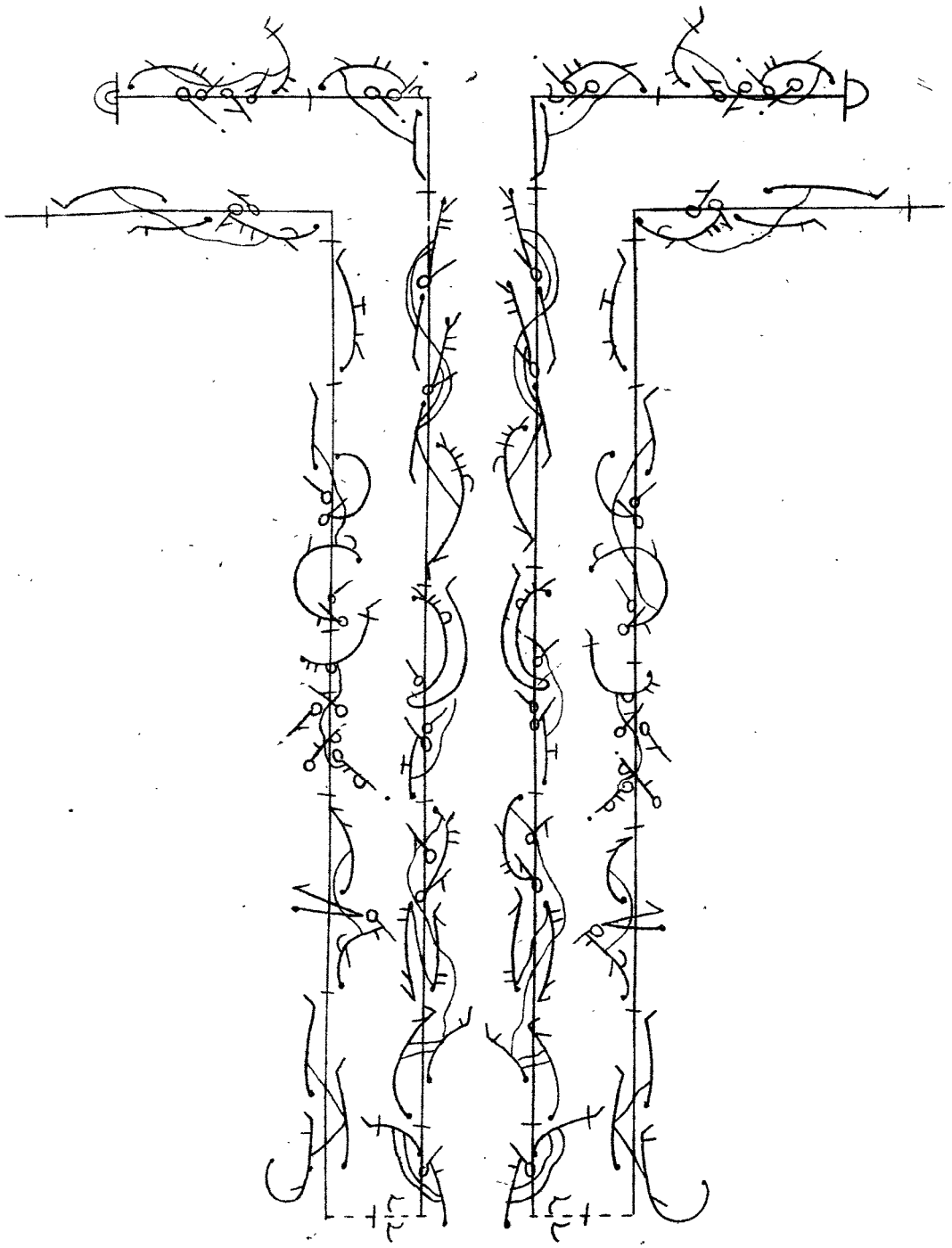




Entrée pour un homme et une femme

Dancée par Mr Balon et M. lle Subligny. au Ballet des Fragments de Mr. de Lully.





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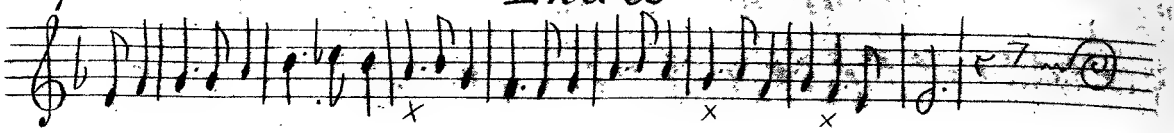

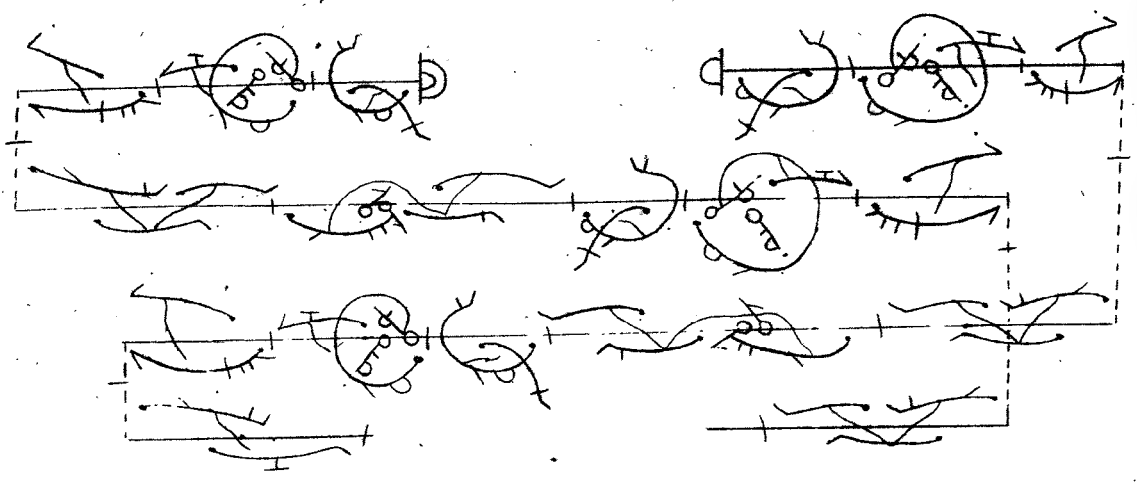

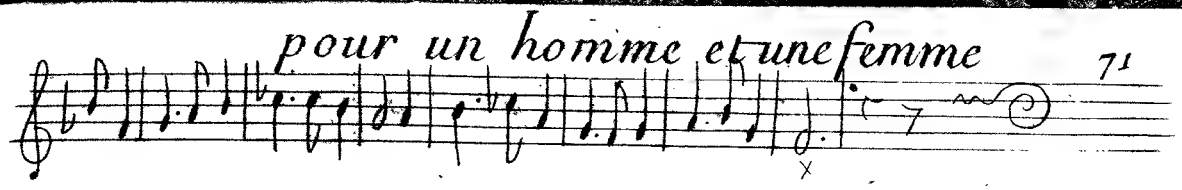

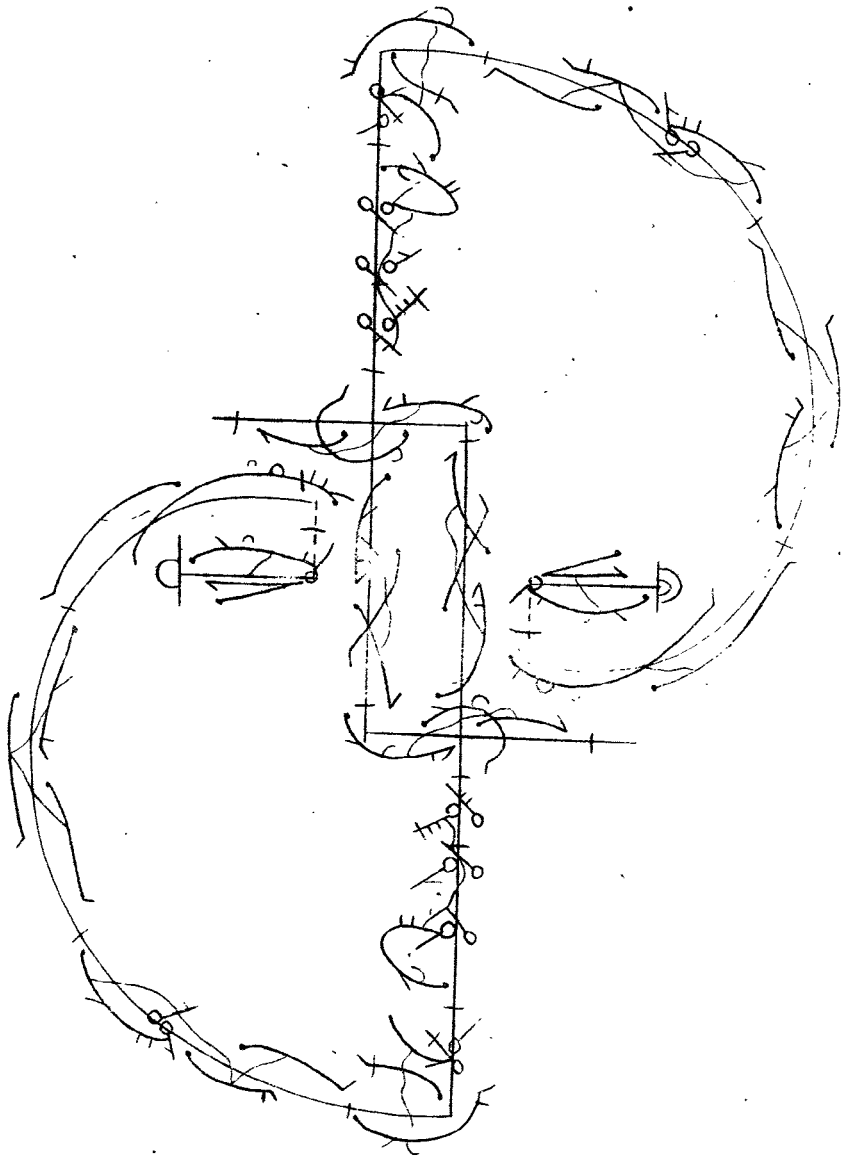

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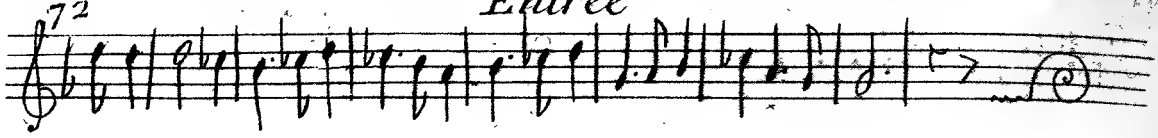
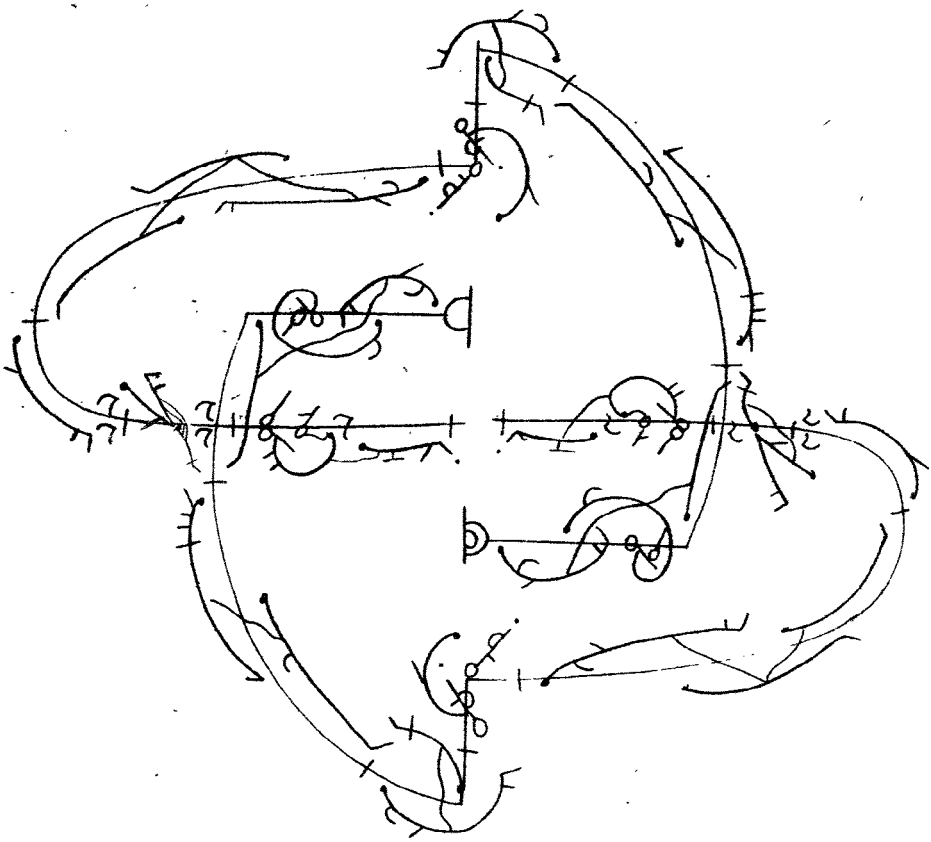
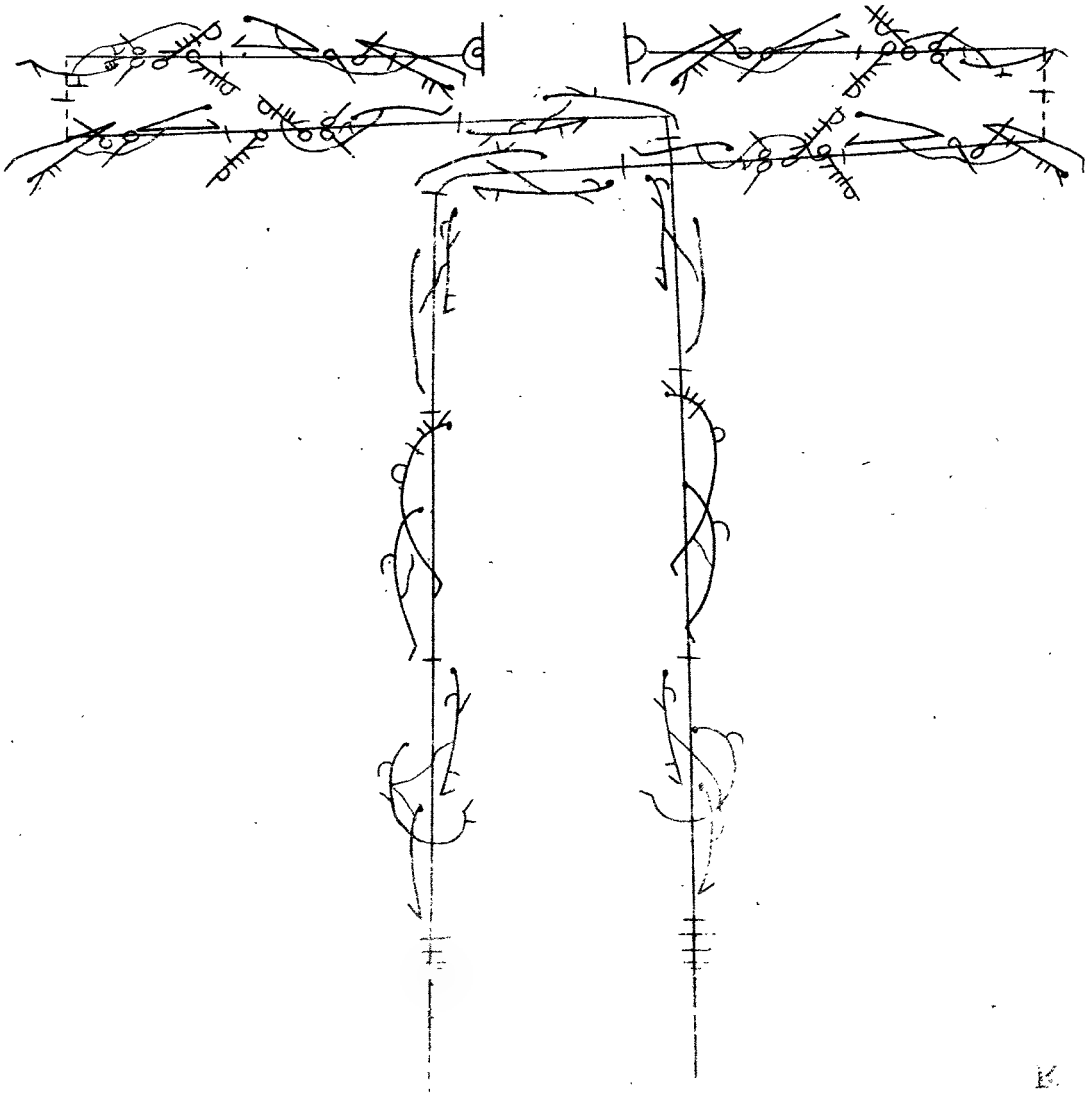
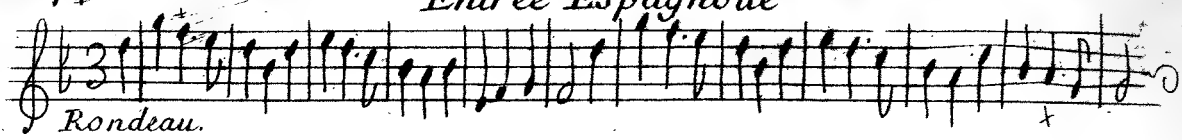


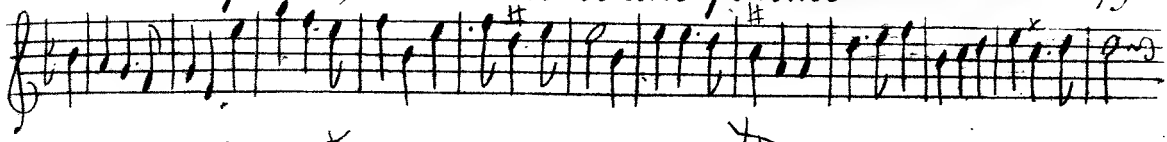


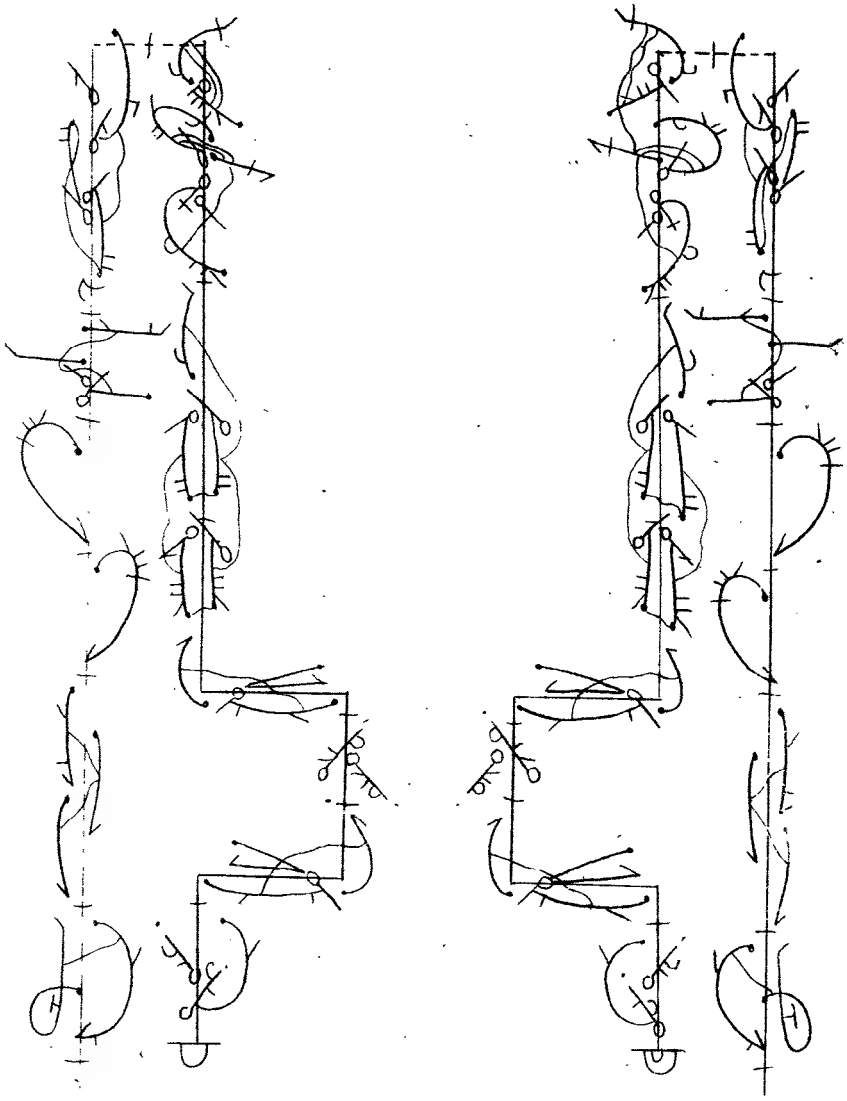




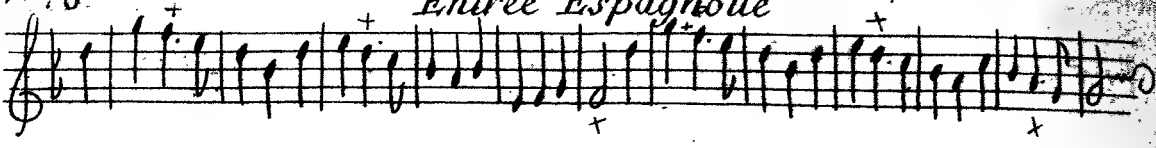
Entrée Espagnolle pour un homme et une femme.

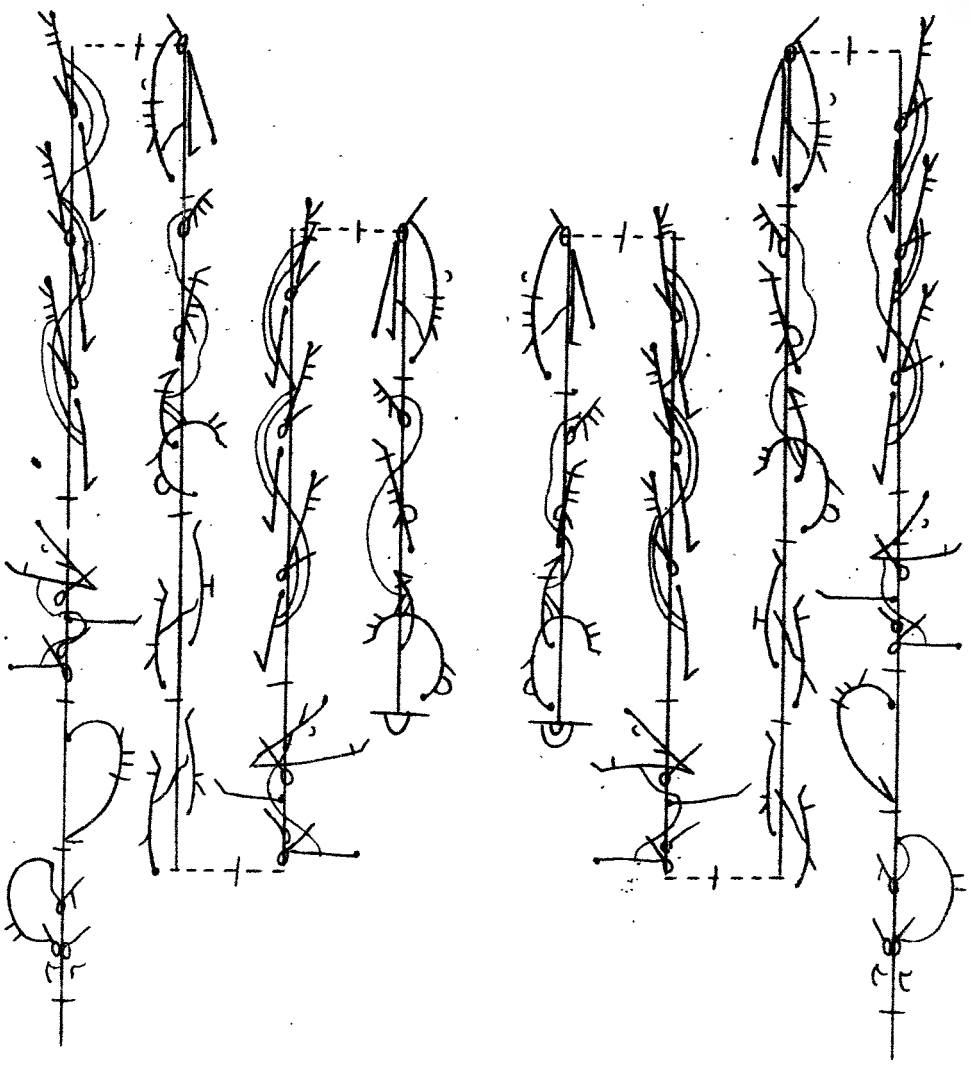
Dancée par M.r Balon et M.lle Subligny. au Ballet de l'Europe galante.

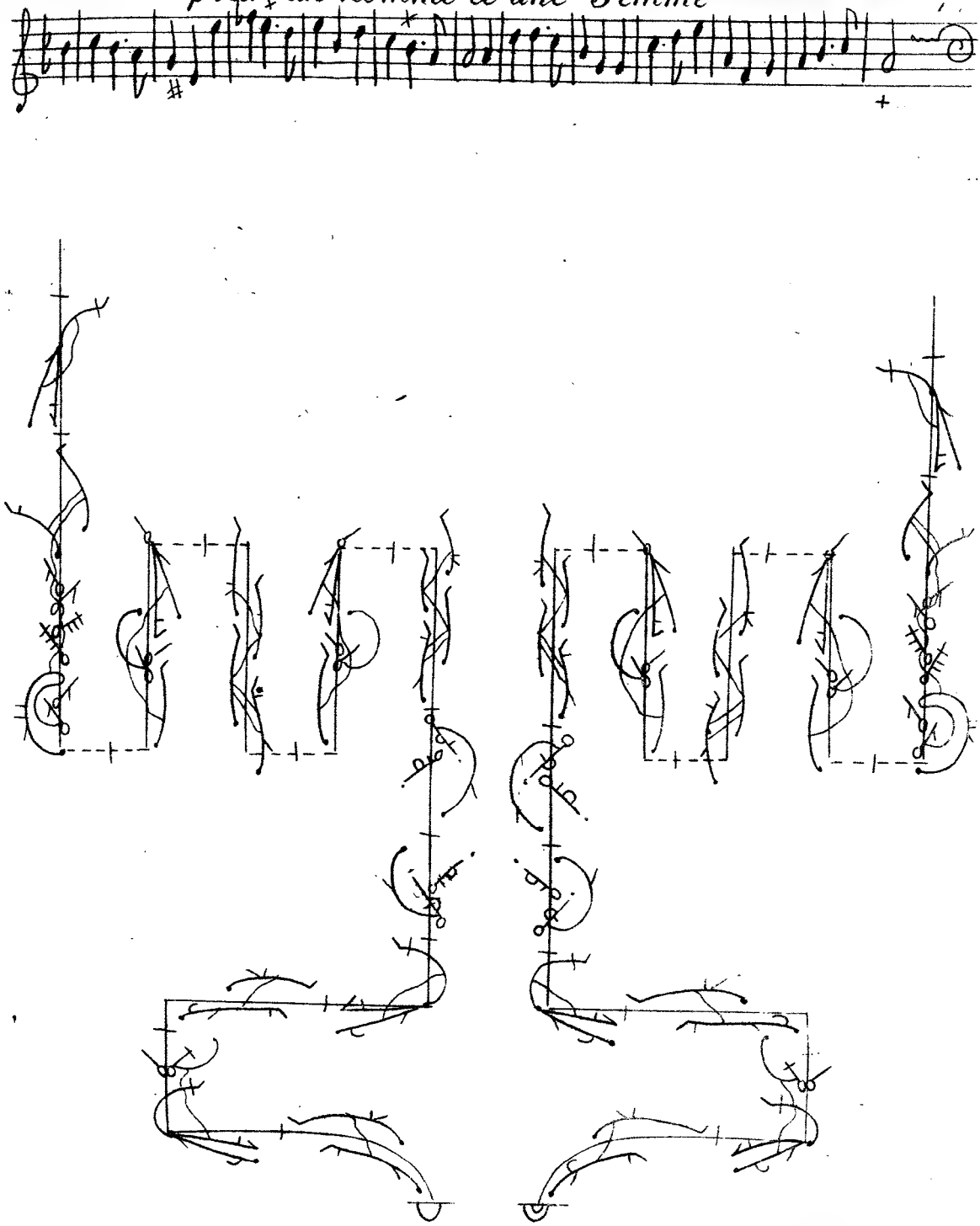




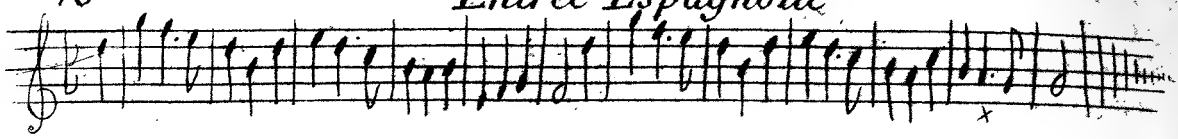
Entrée Espagnolle

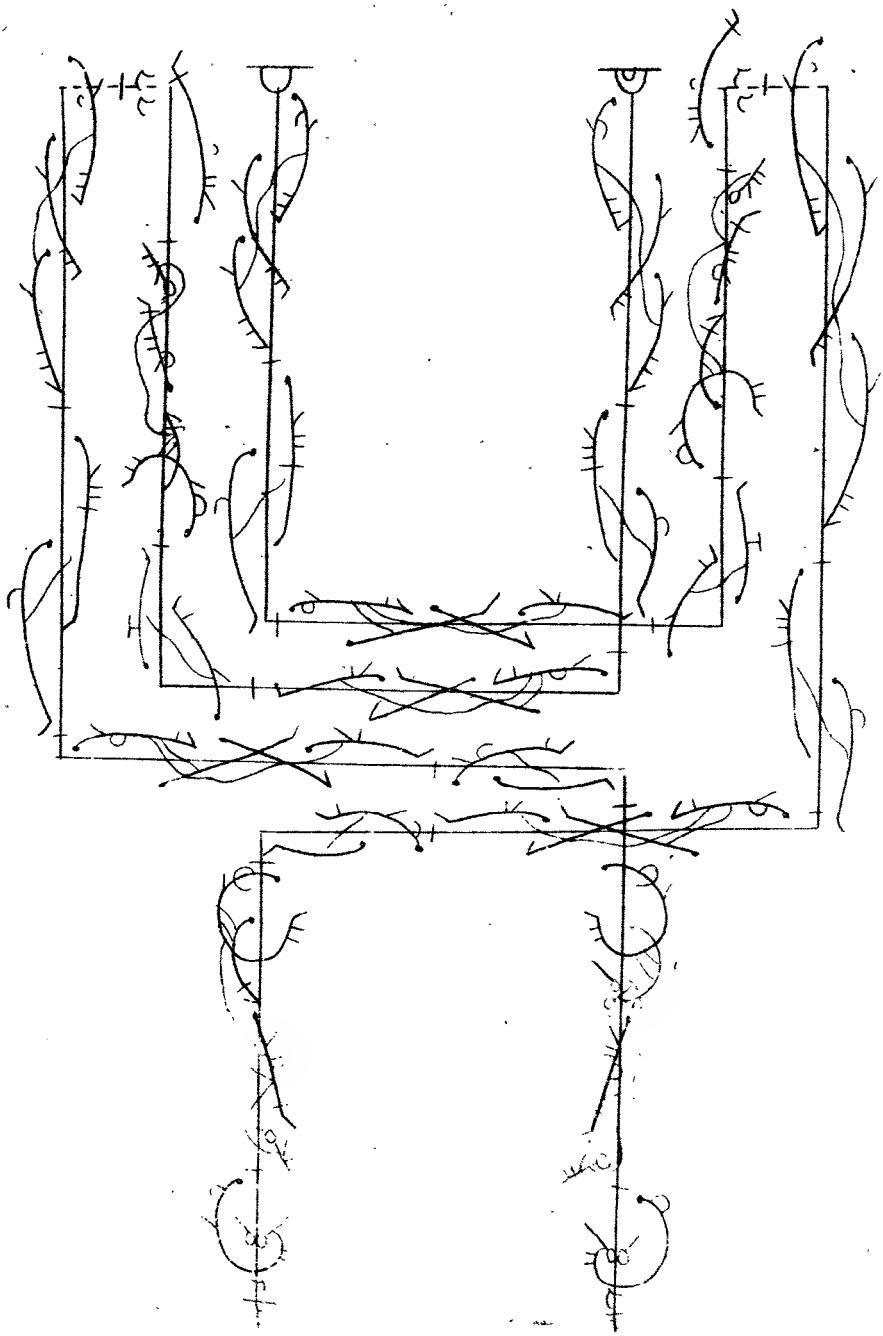


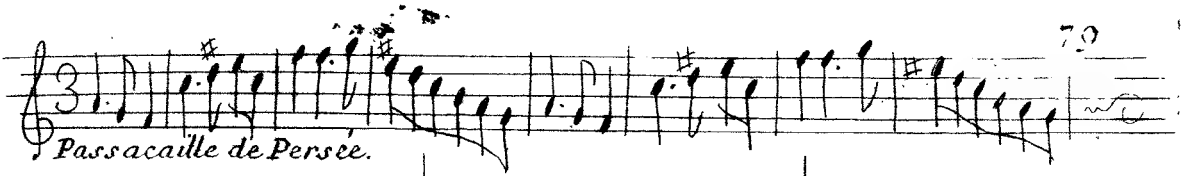




Entrée Espagnolle





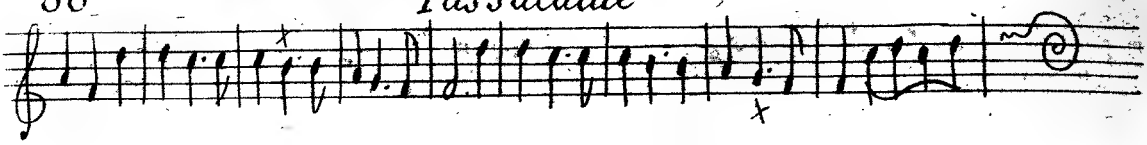


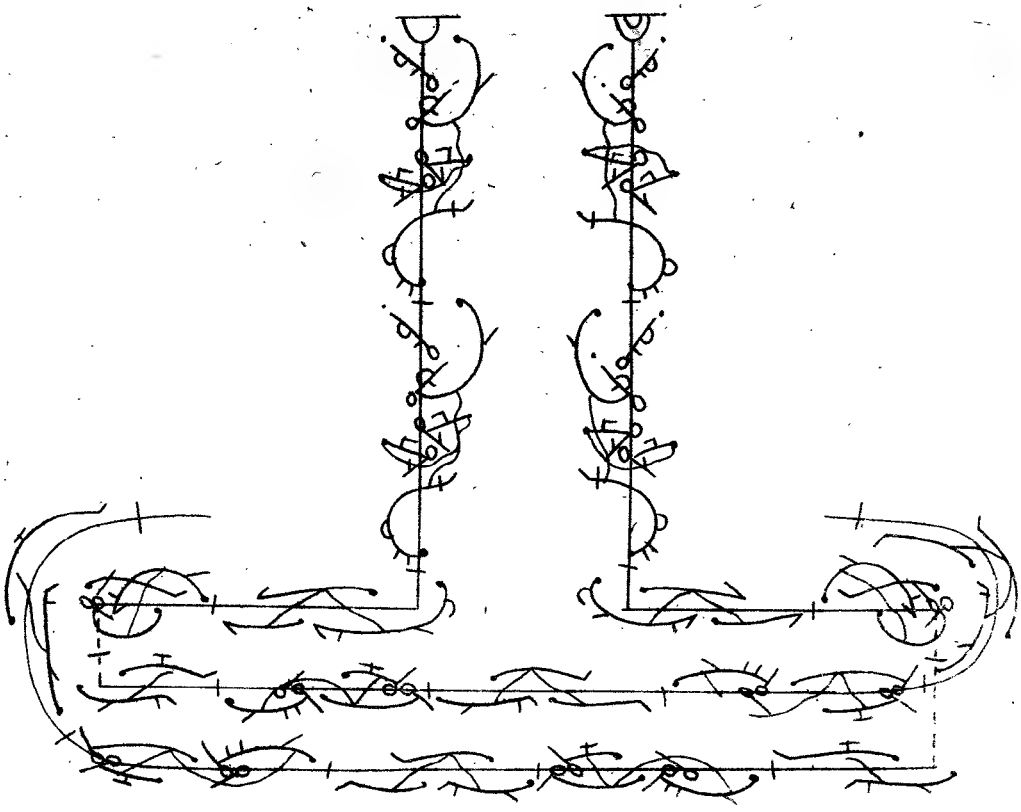
Passacaille de Persée.

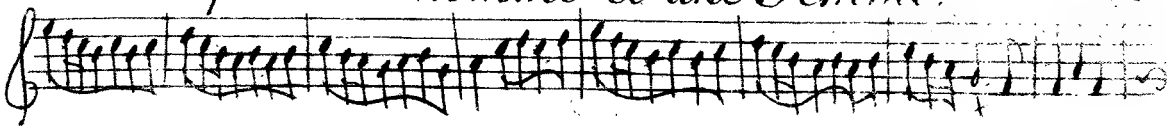
Passacaille pour un homme et une femme

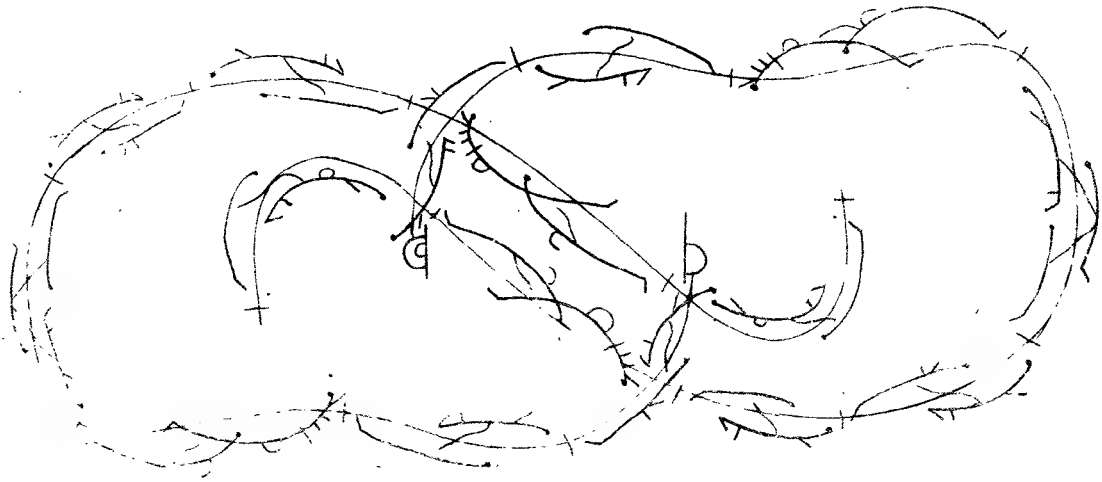
Dancée par M.r Balon et M.lle Subligny à l'Opera de Persée

Passacaille

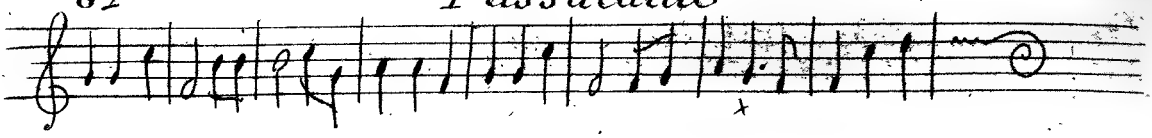


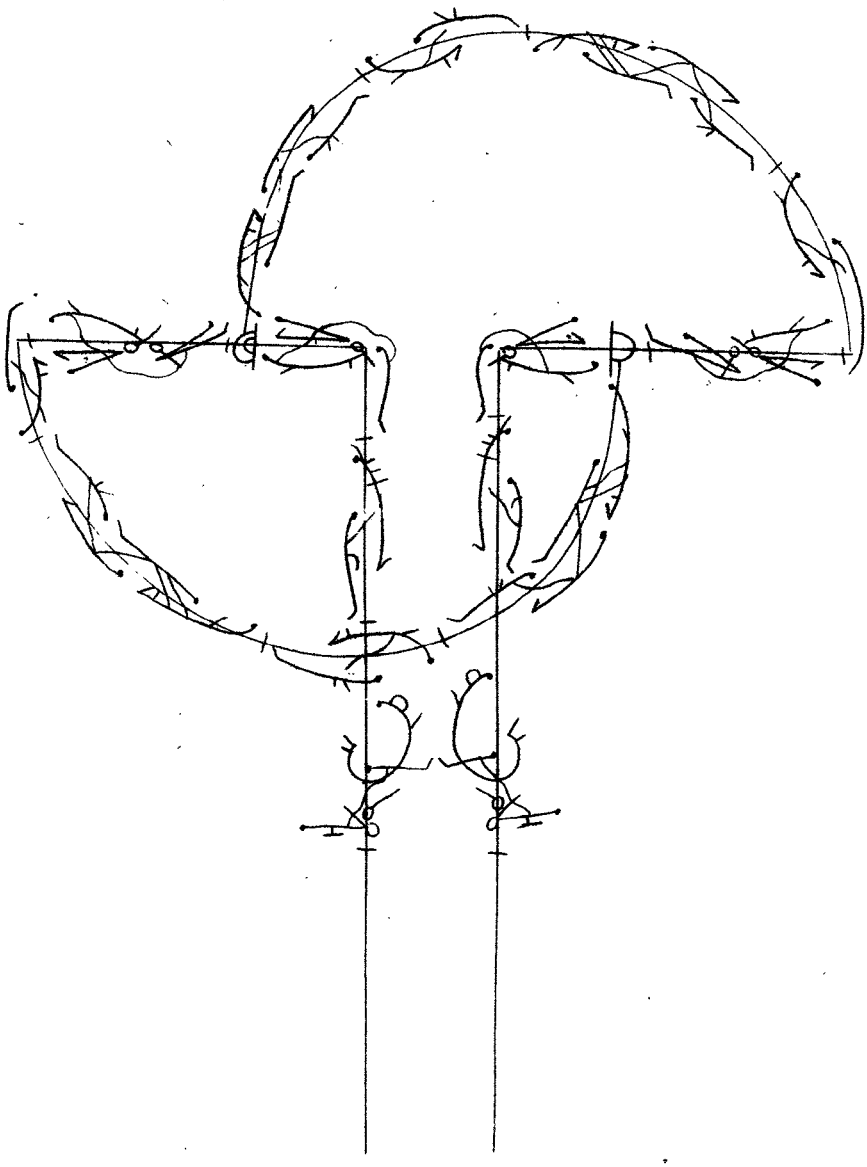


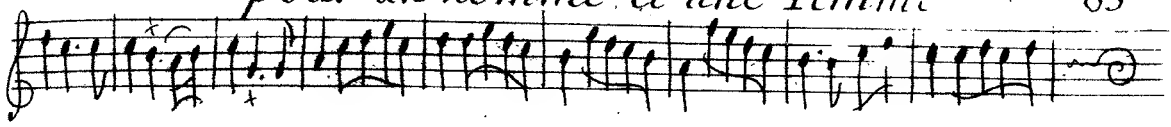


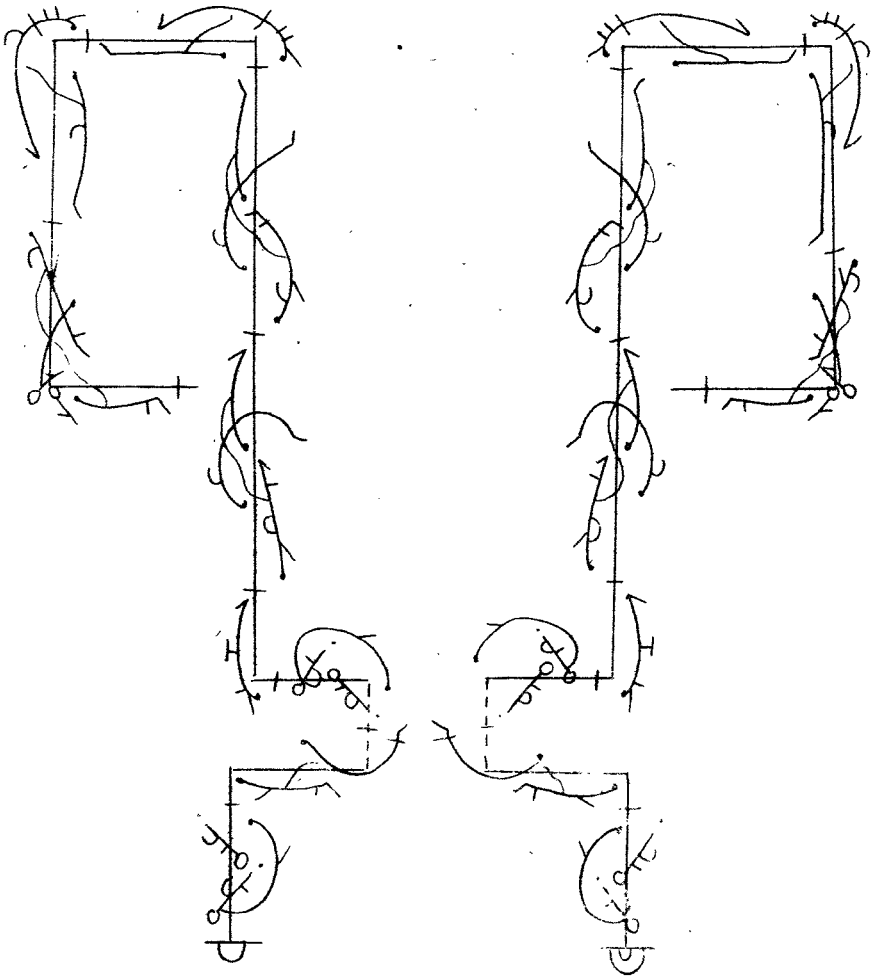


Passacaille









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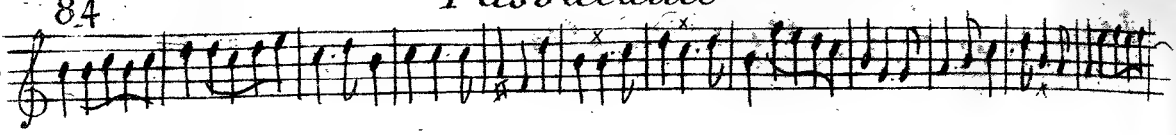

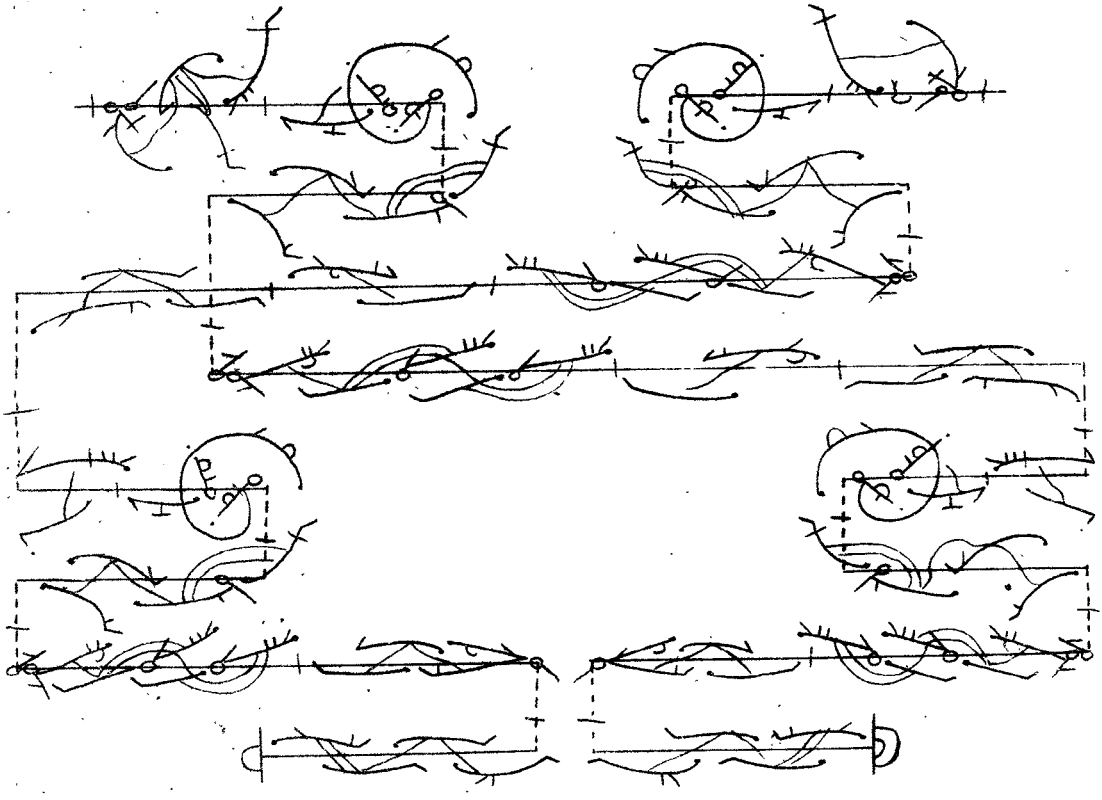

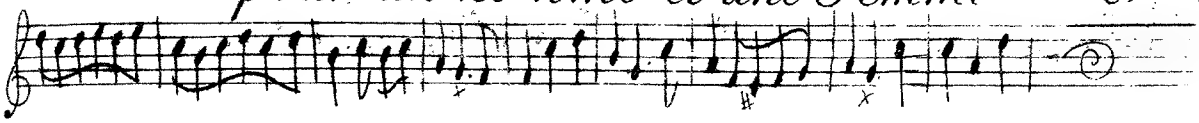

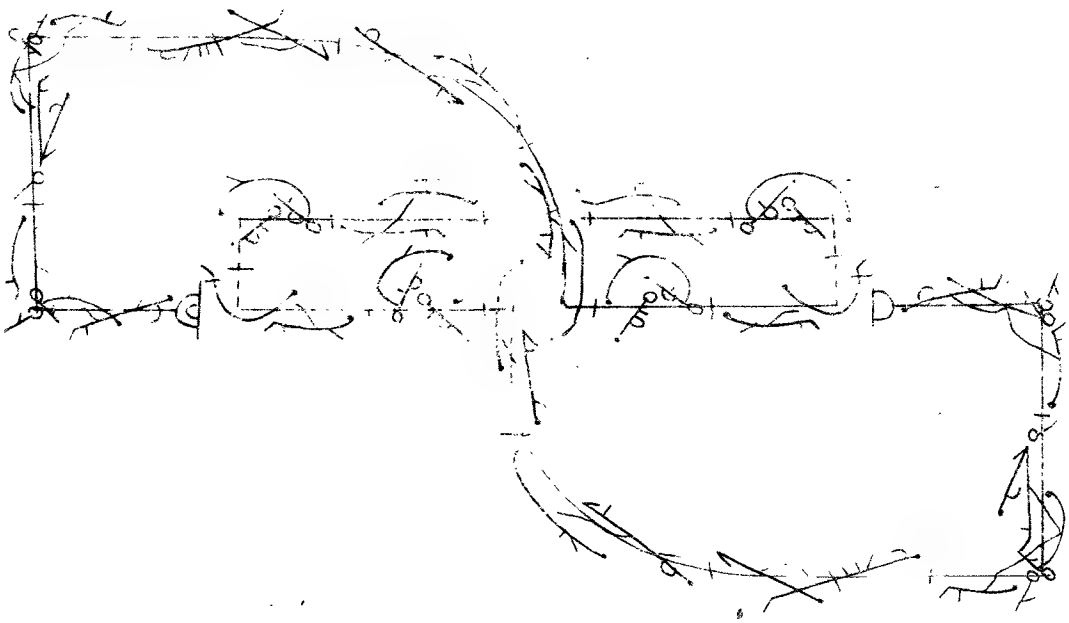
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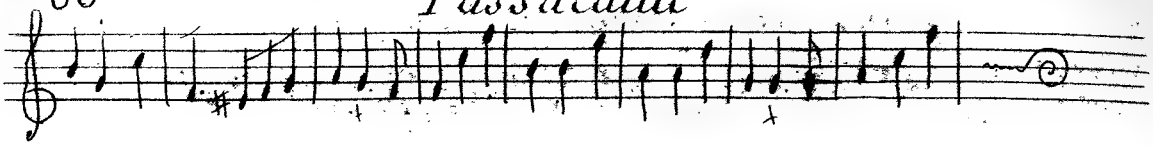
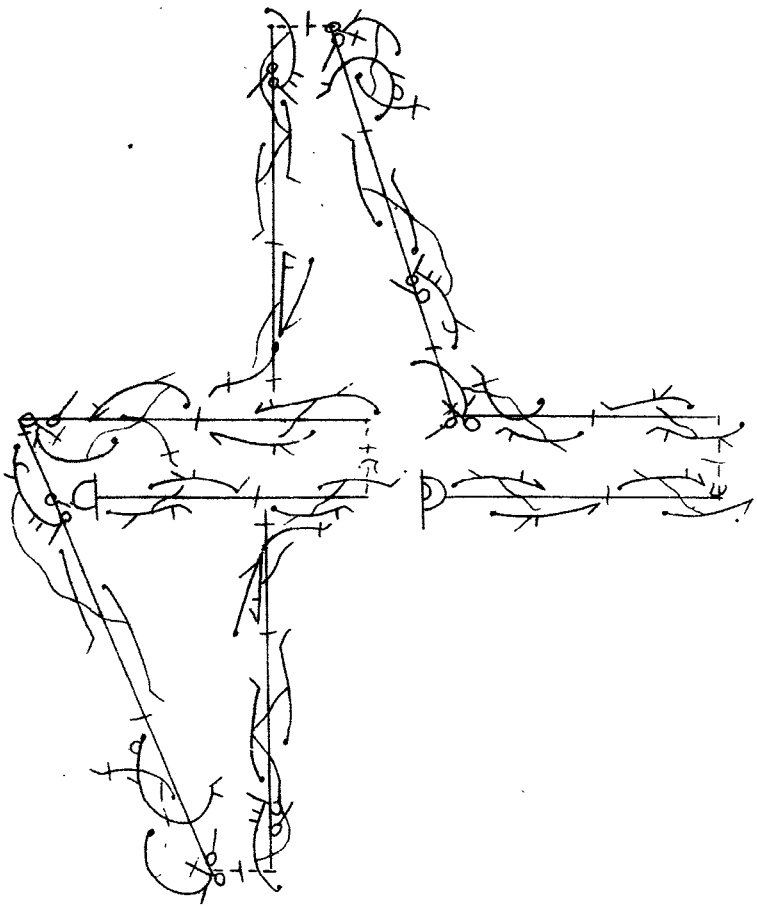
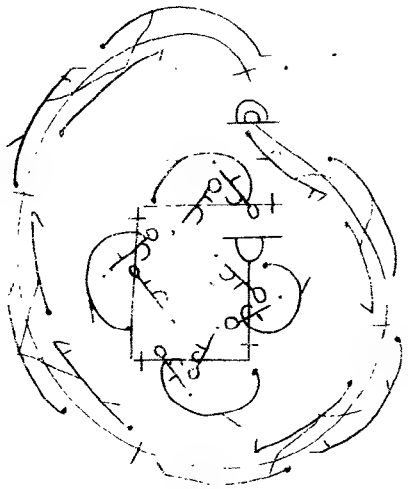
Passacaille







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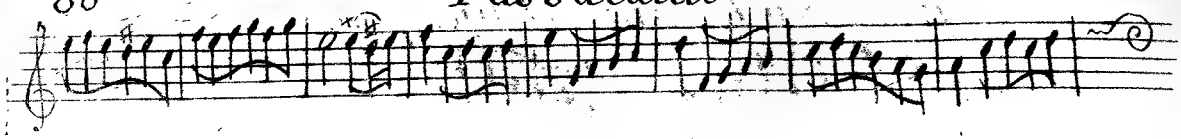

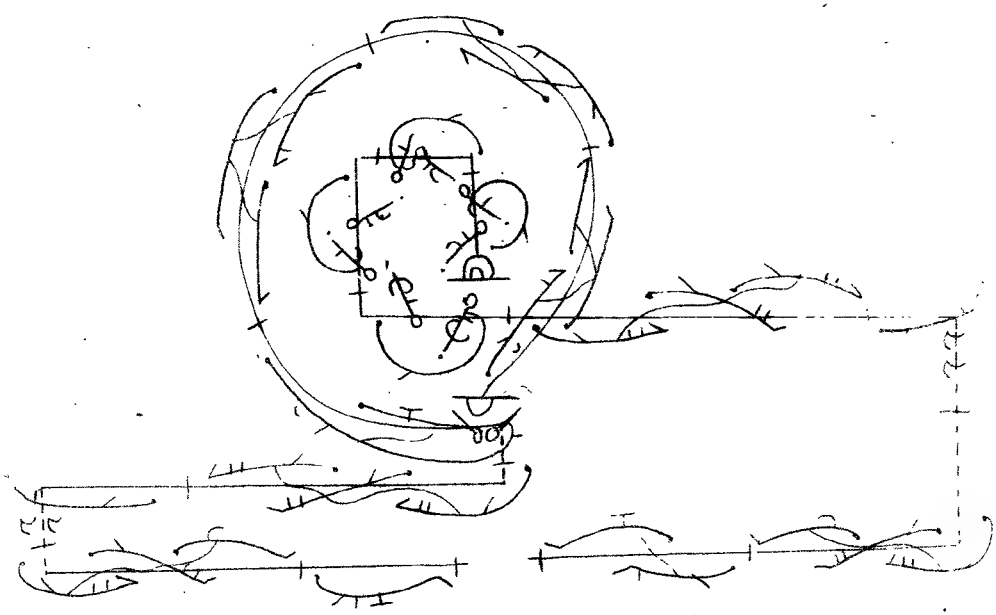

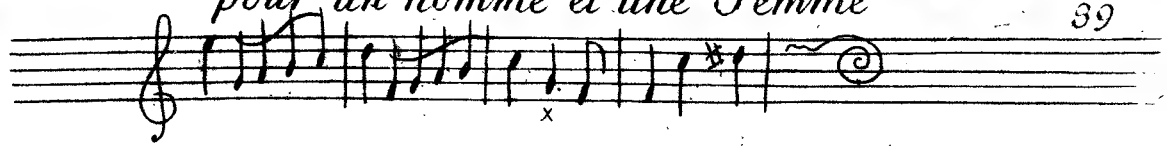

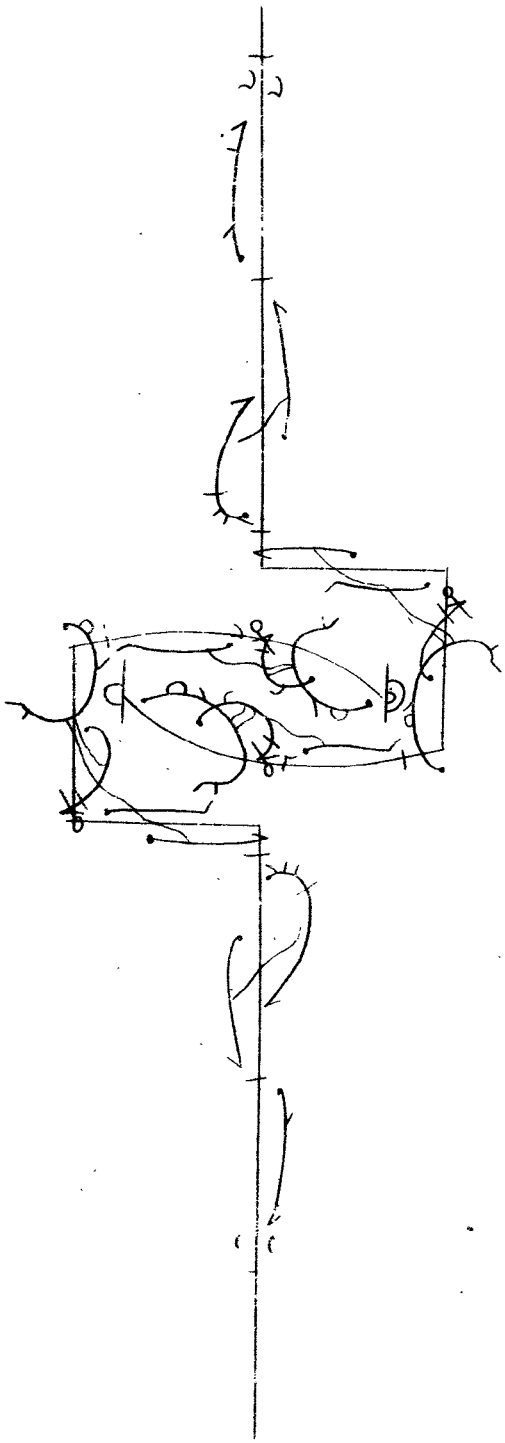

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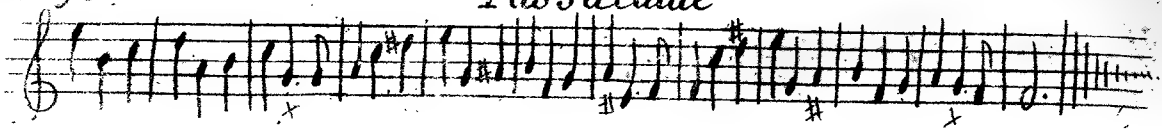
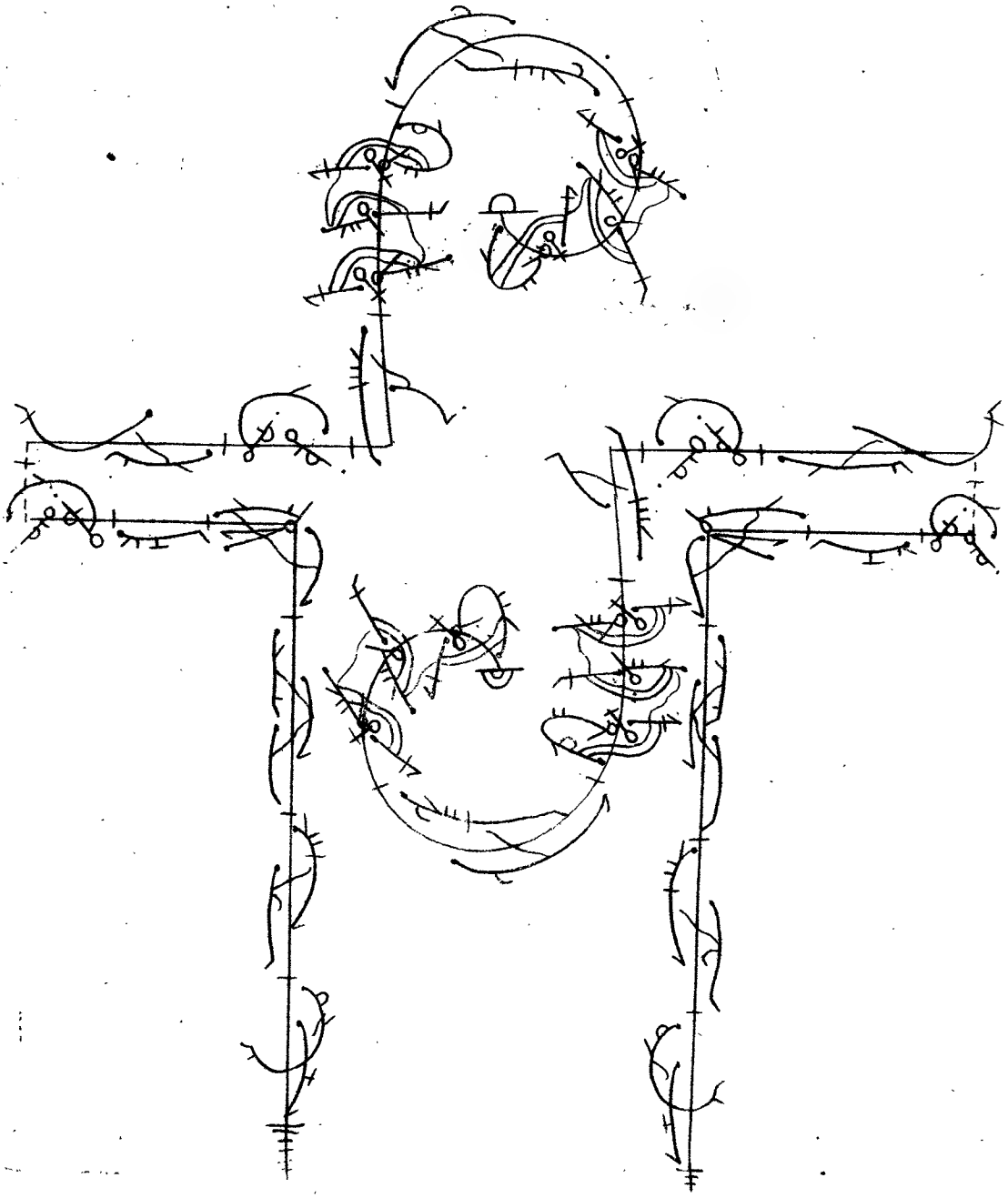
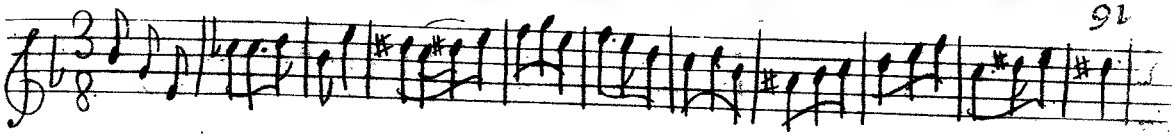
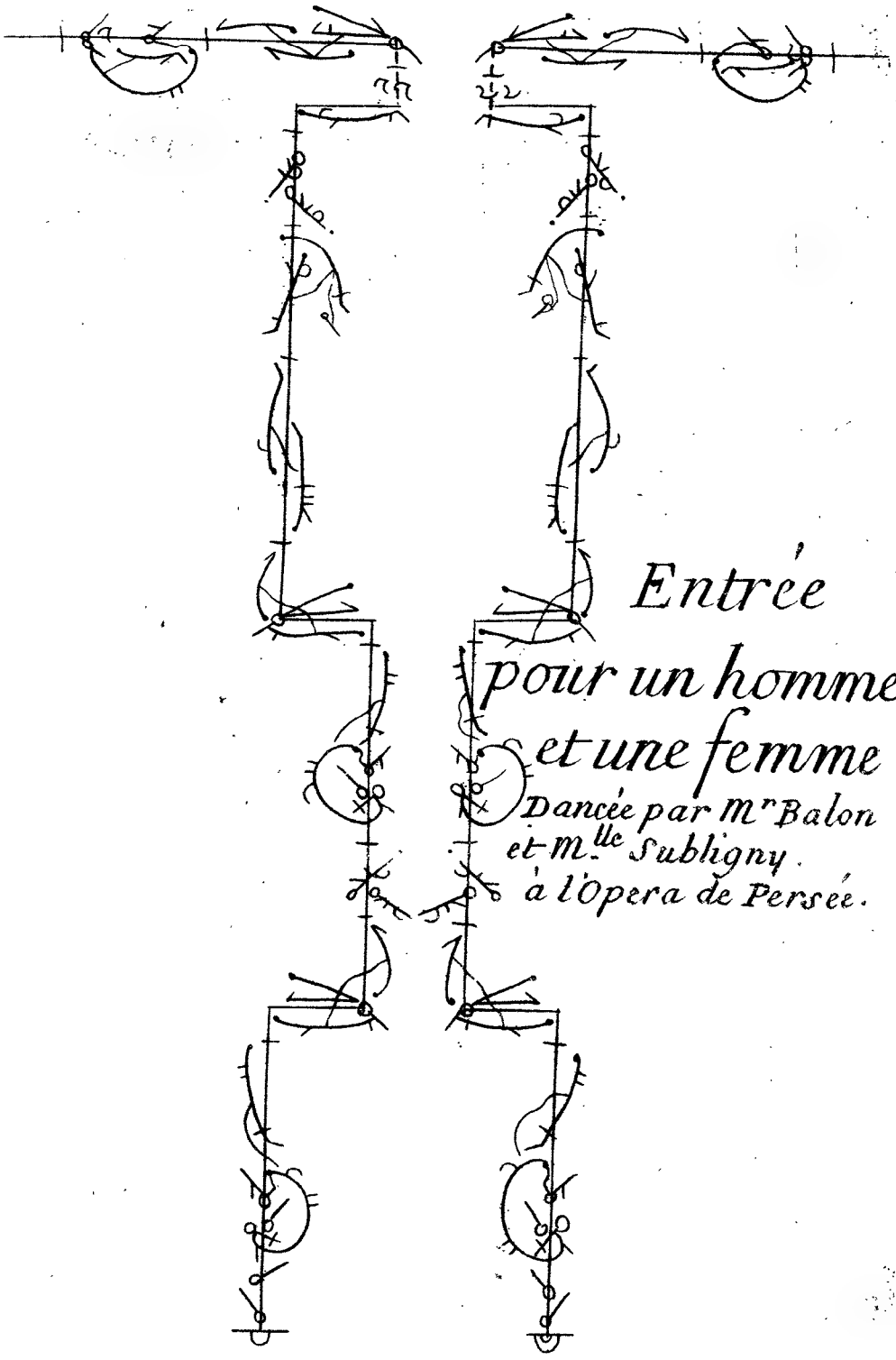




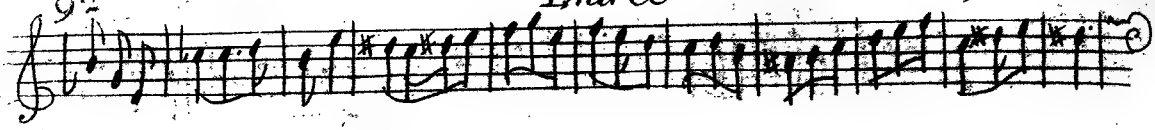


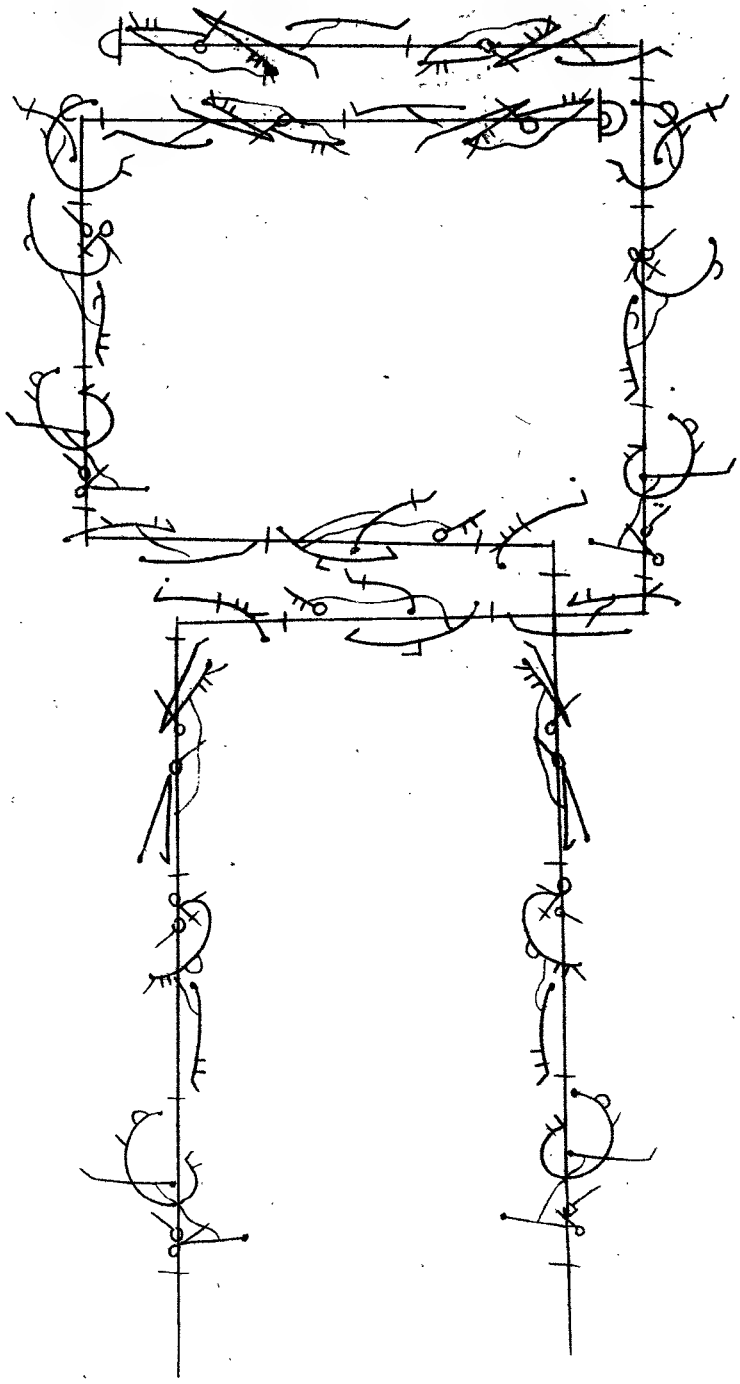


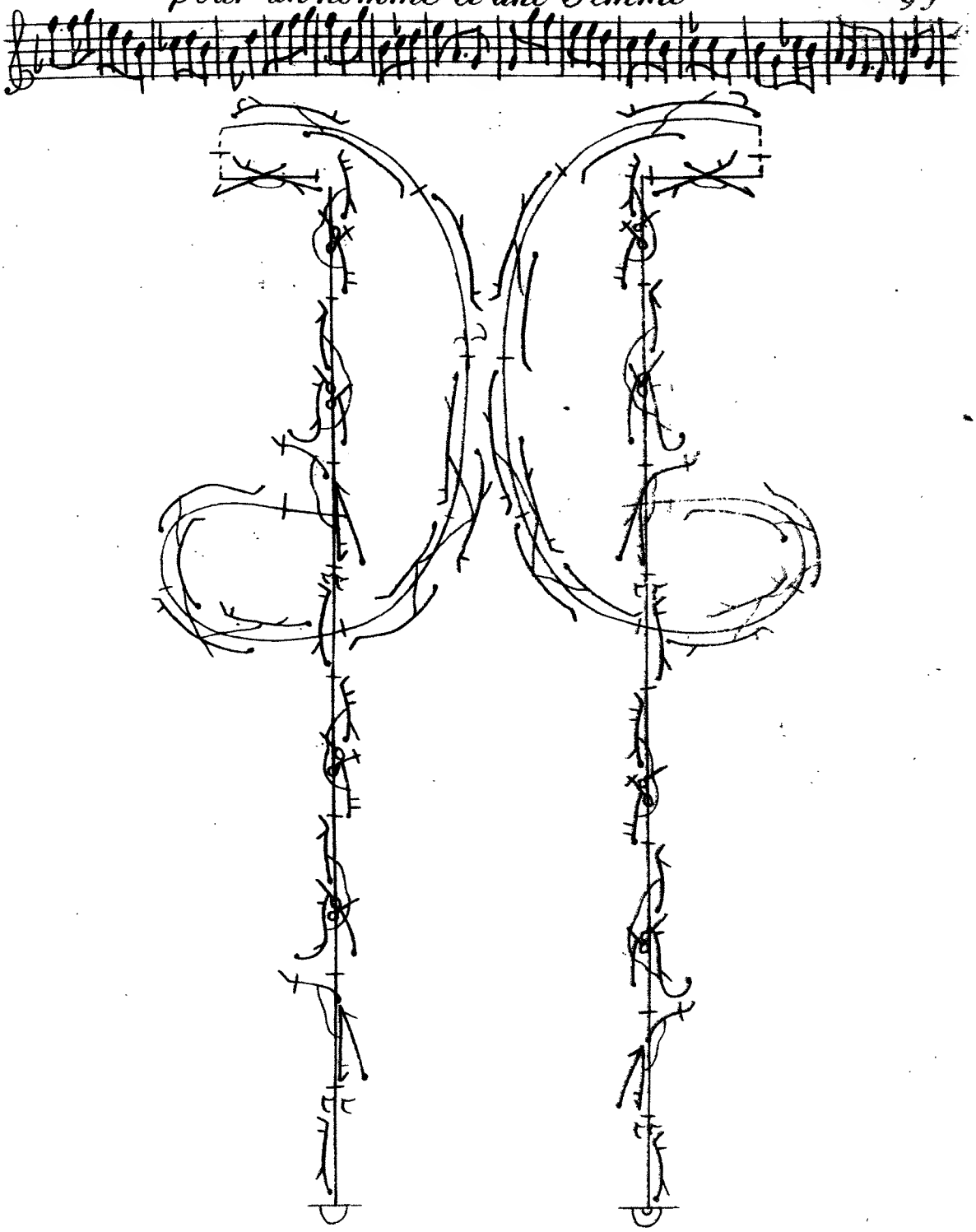
Entrée pour un homme et une femme

Dancée par Mr Balon et Mlle Subligny à l'Opera de Persée.

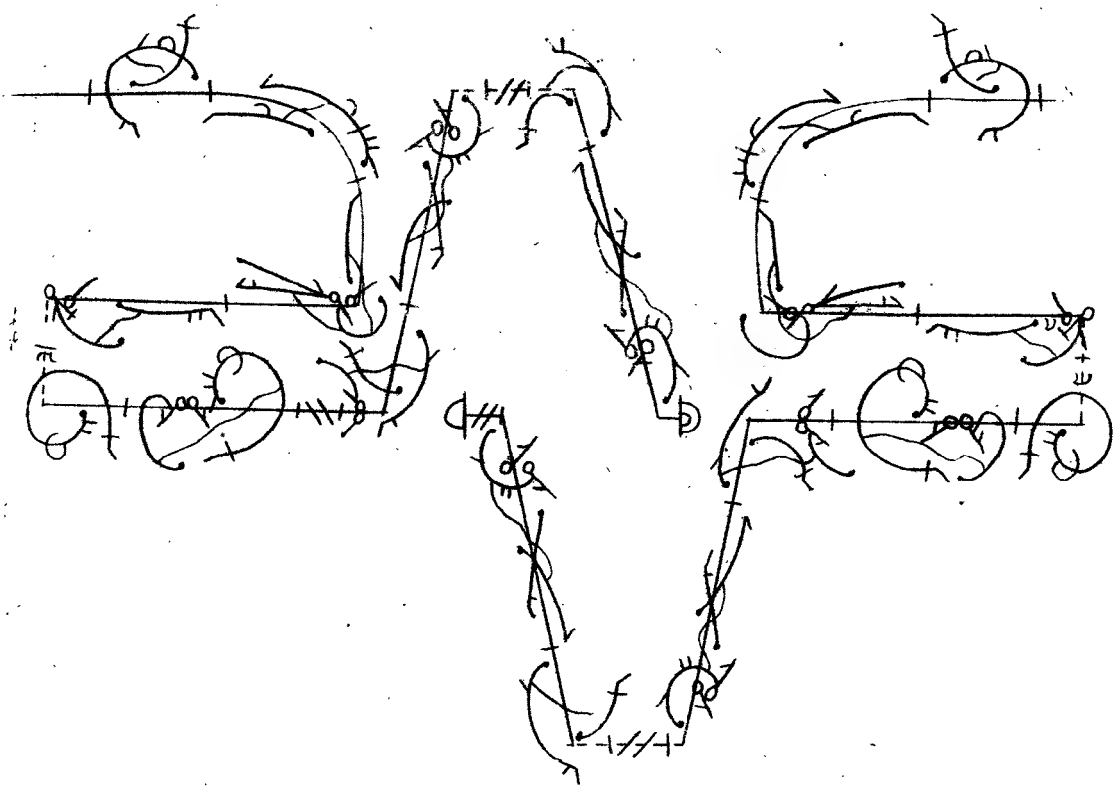
Entrée

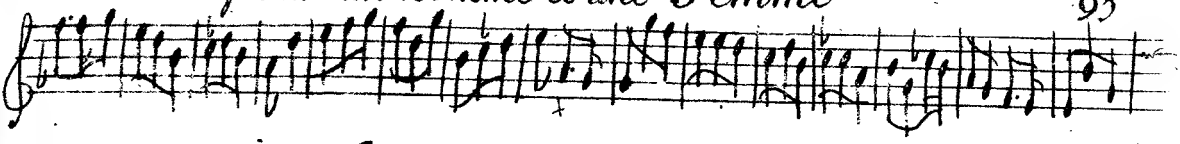


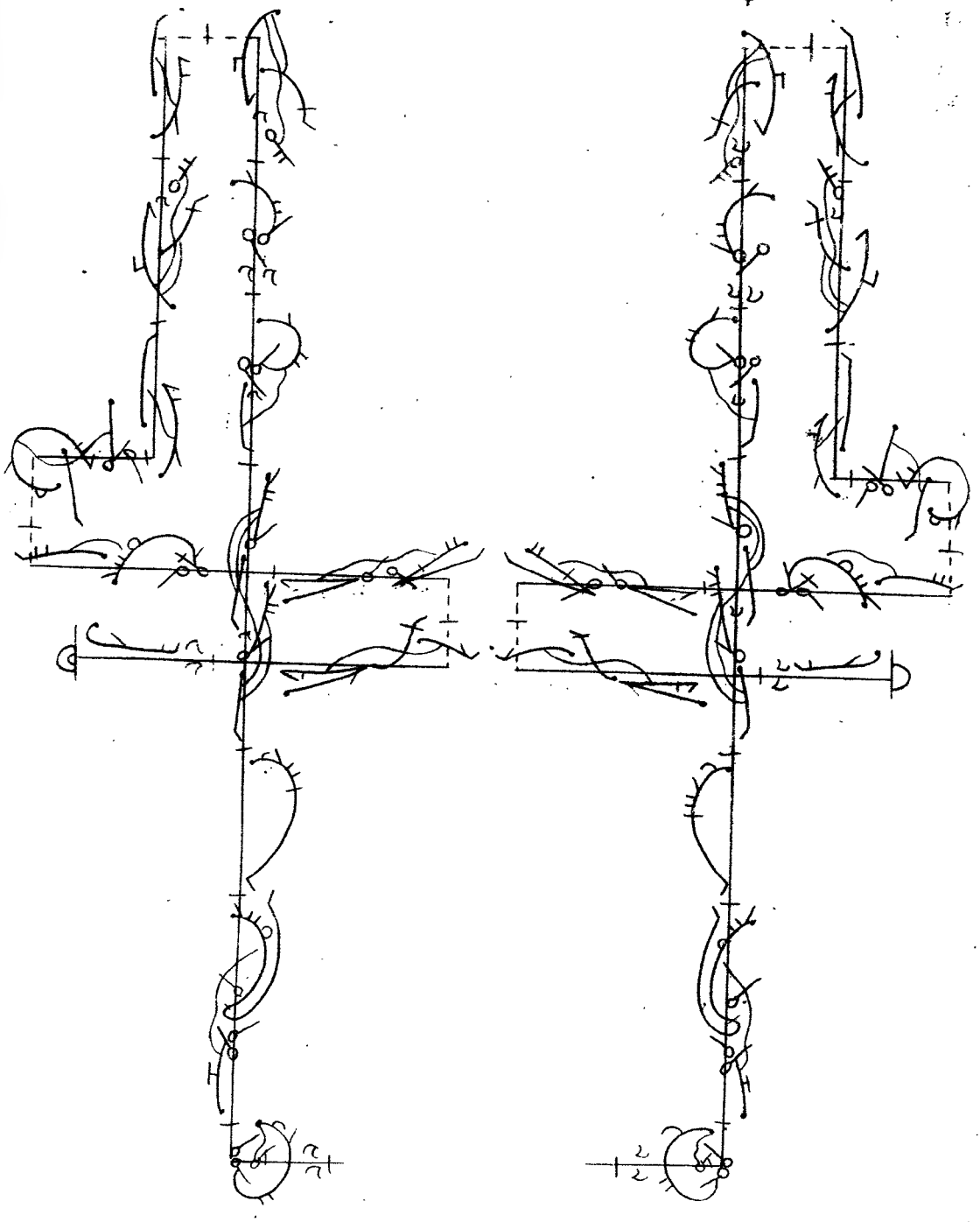




Entrée







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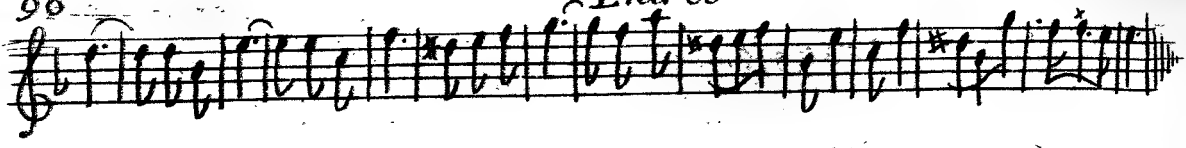
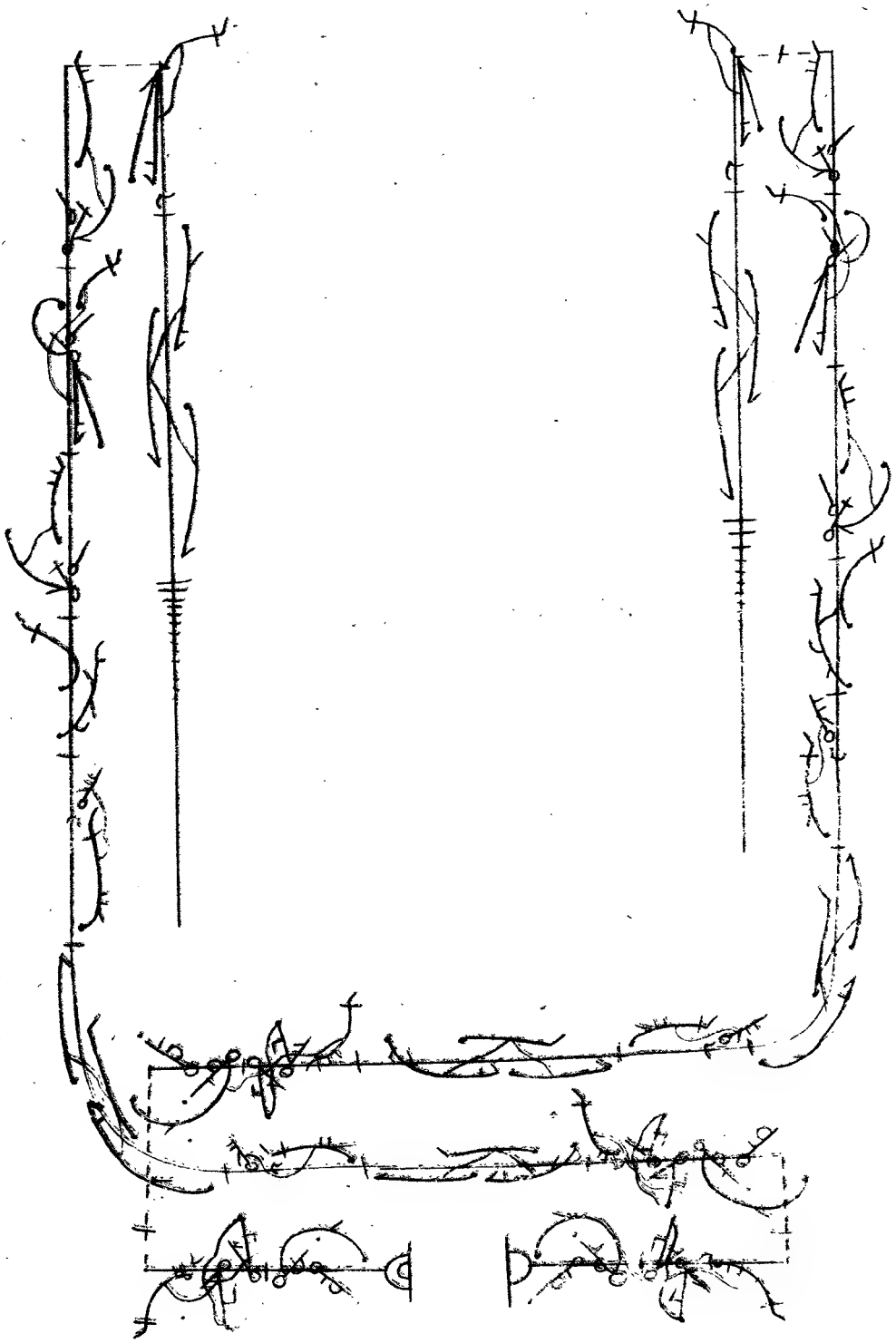
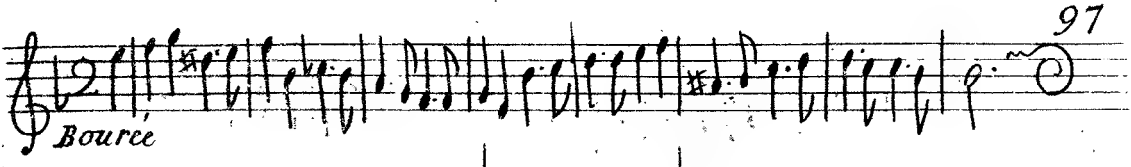
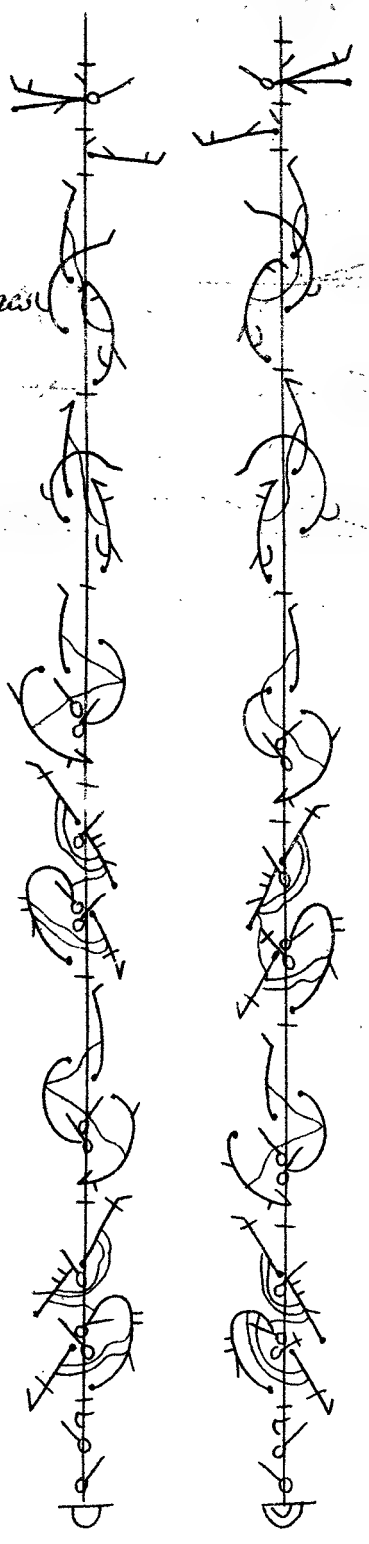




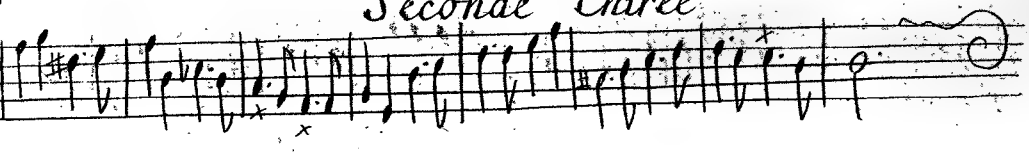


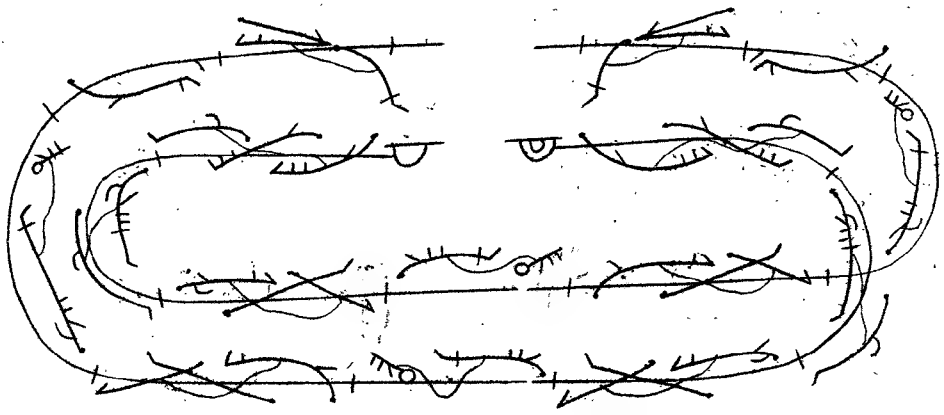
2.e Entrée de Percée.

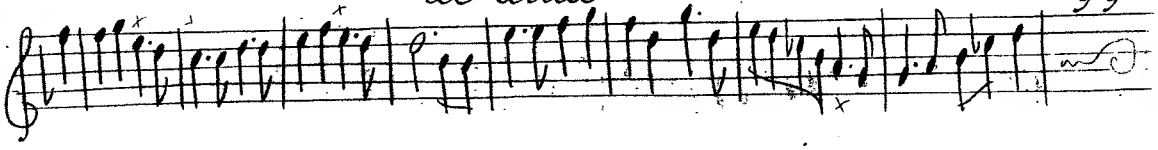
Dancée par les mêmes.

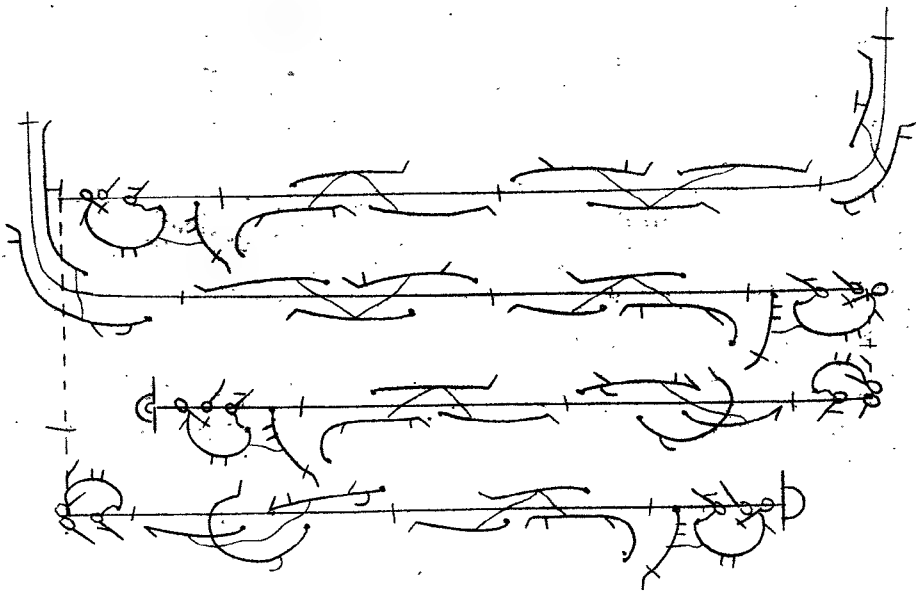


Seconde Entrée









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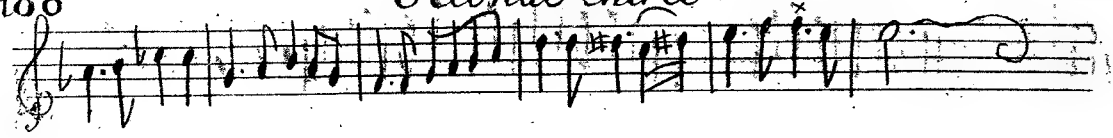

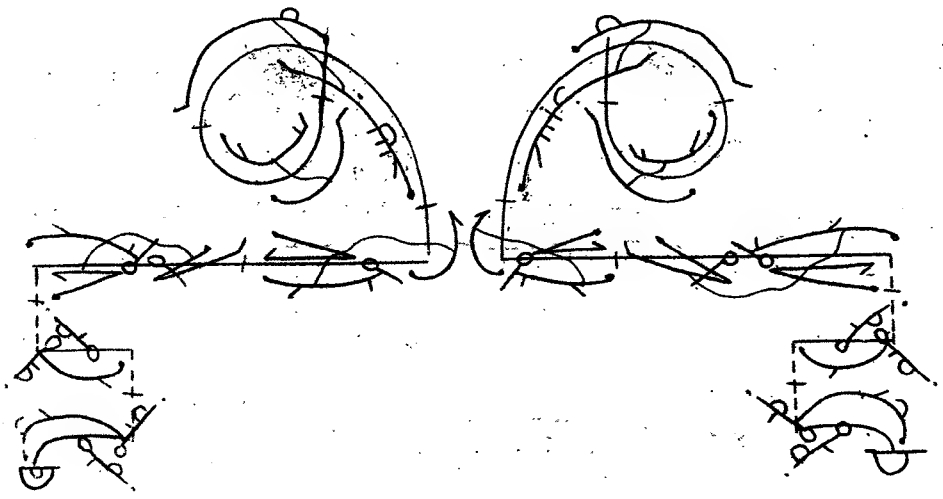

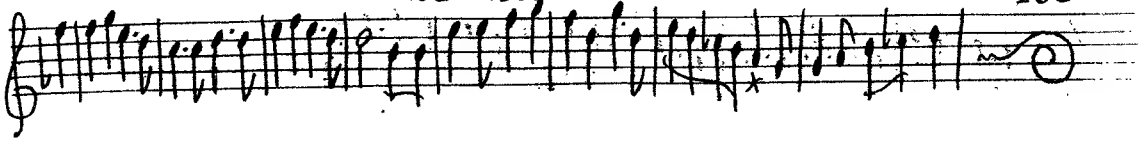

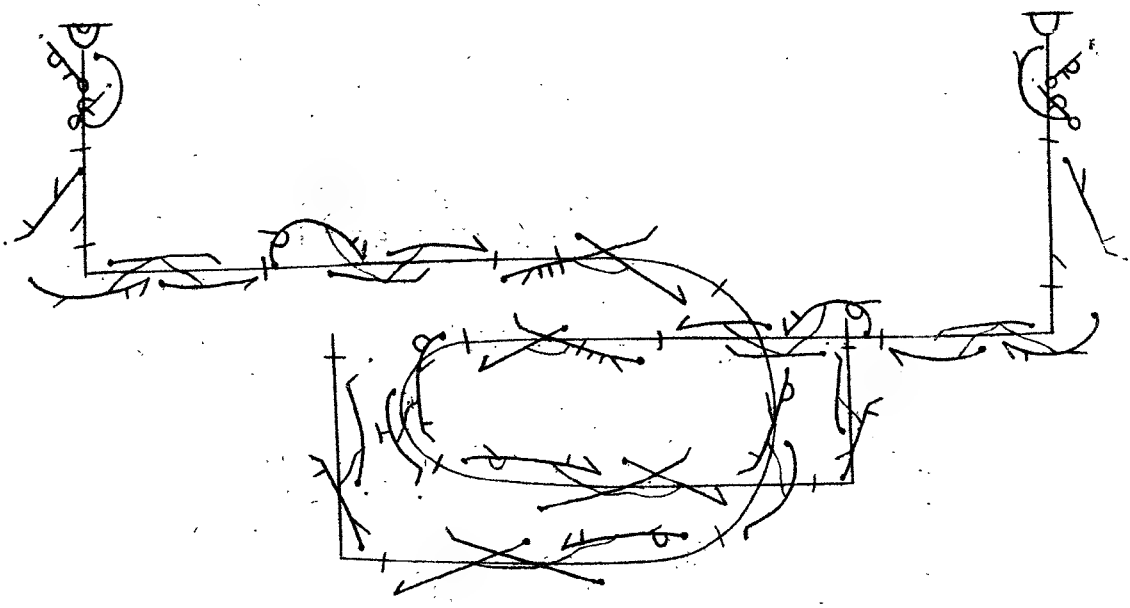

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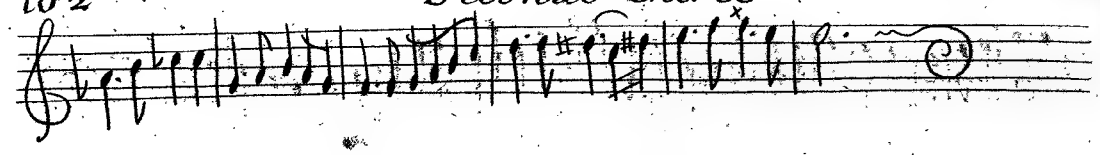
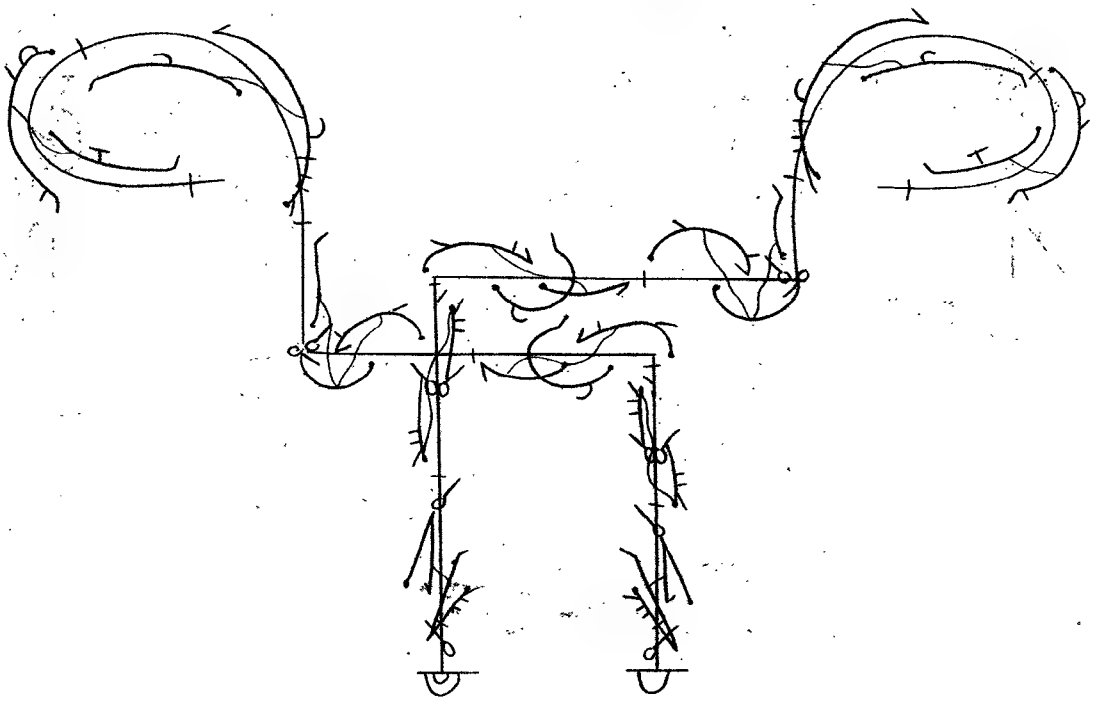
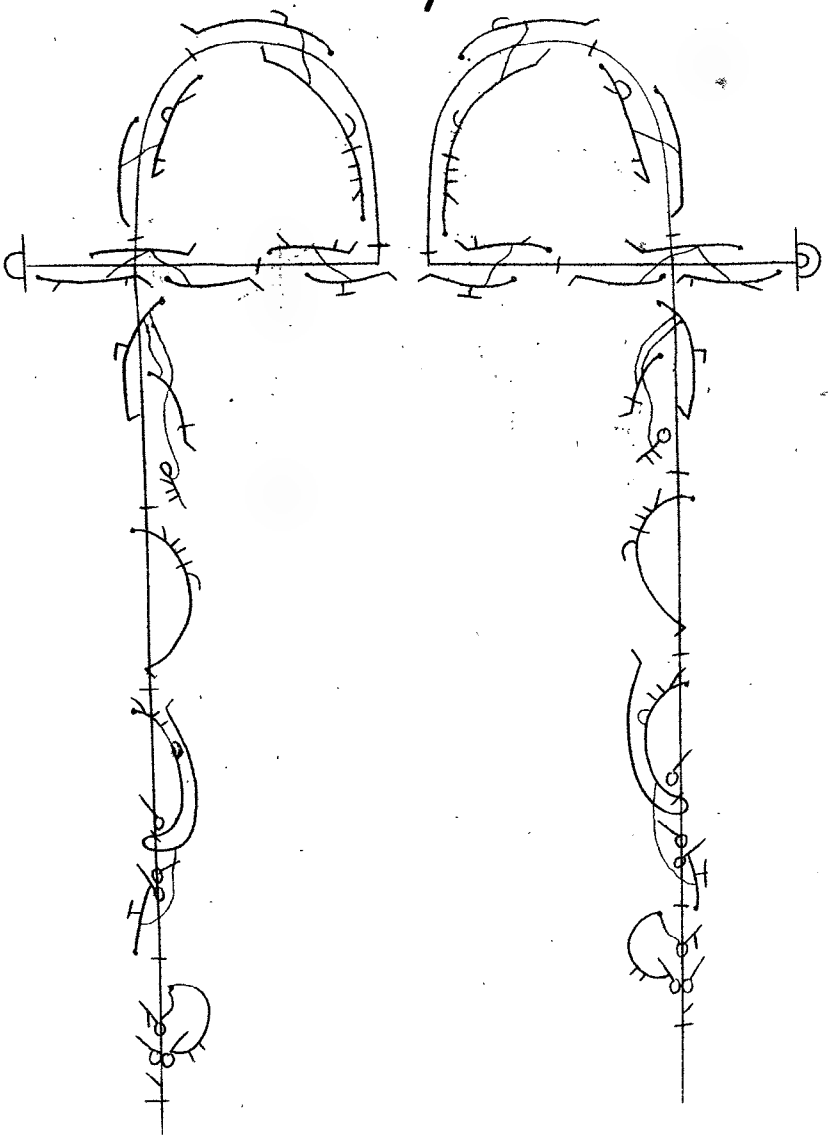




2.me Couplet



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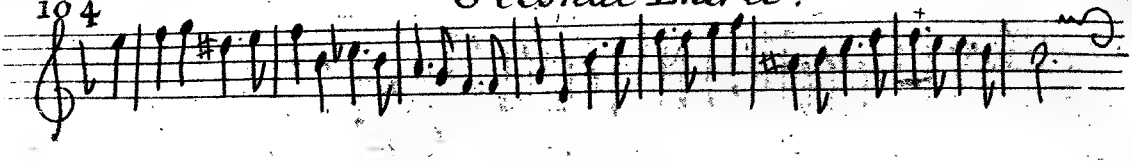
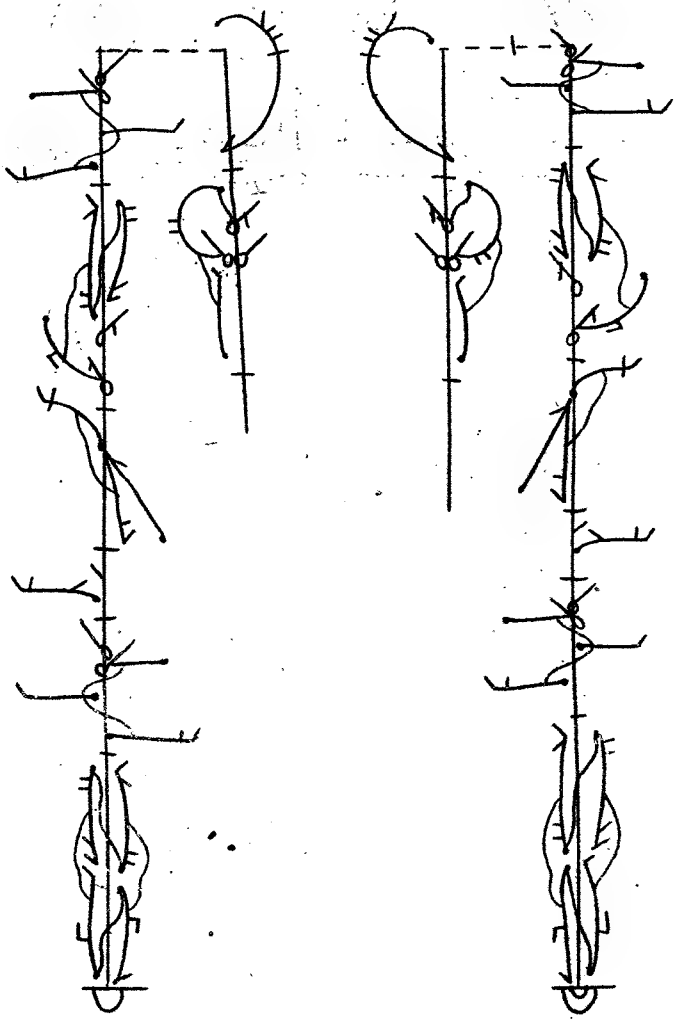
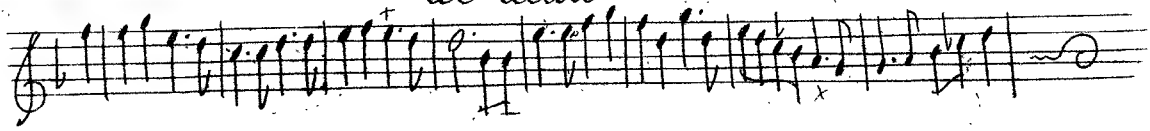
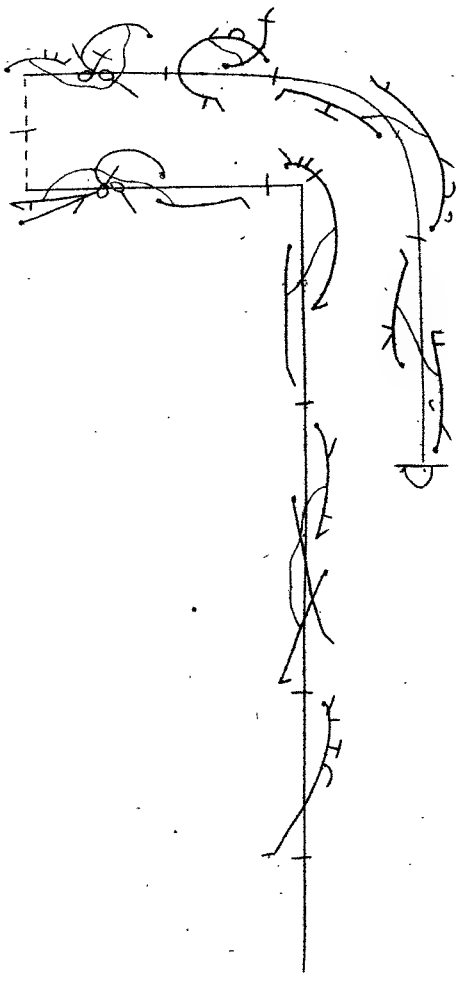
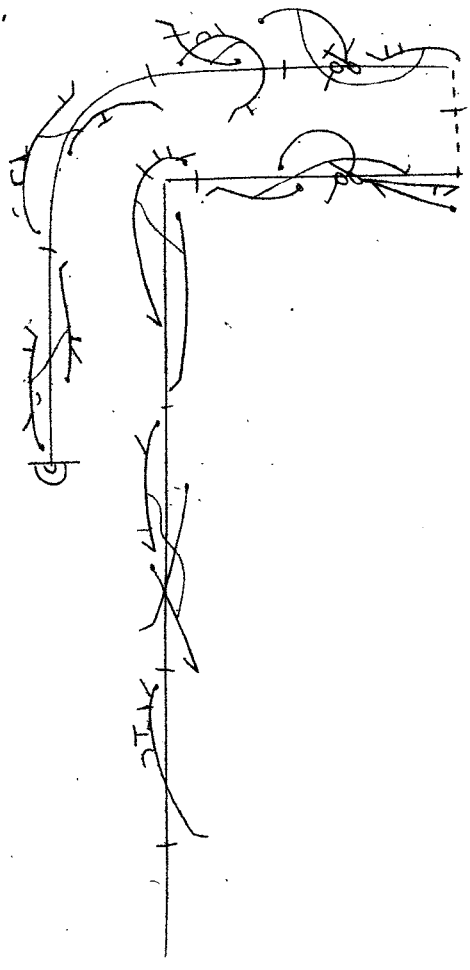


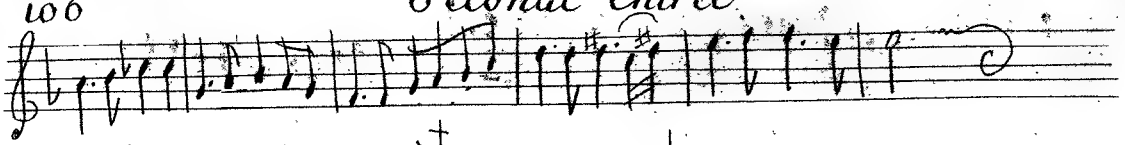


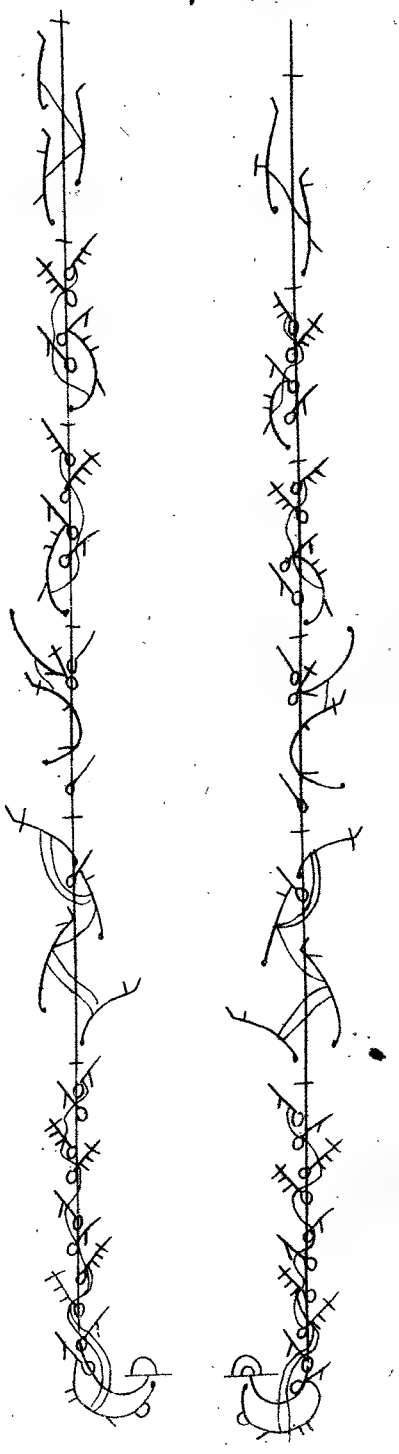


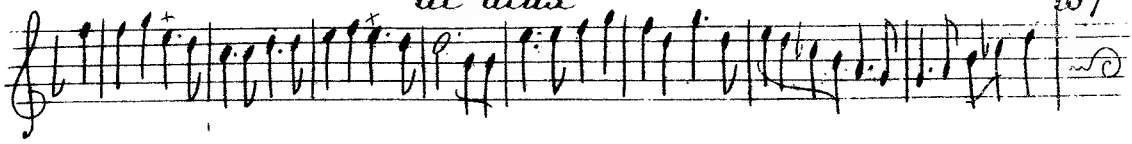


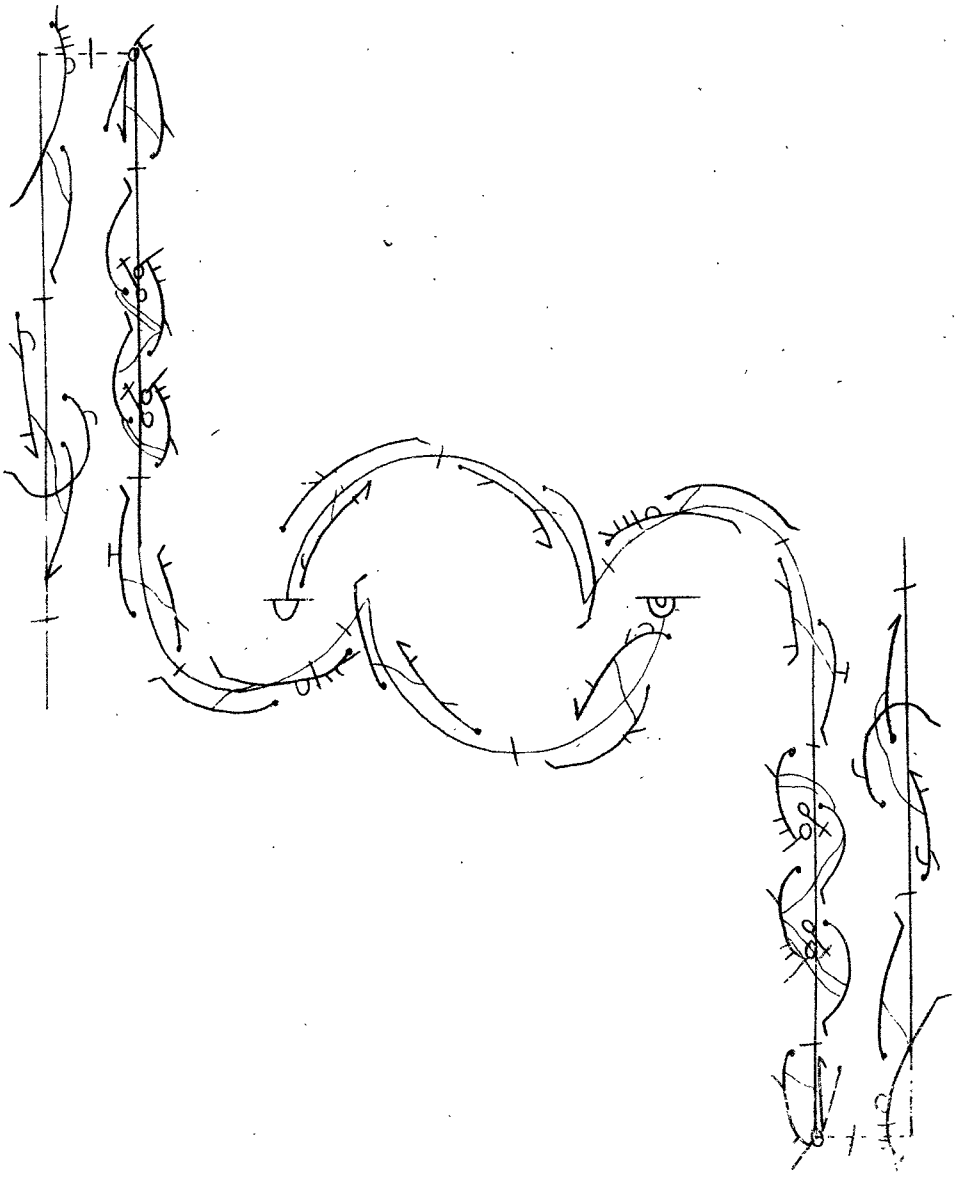


Seconde Entrée









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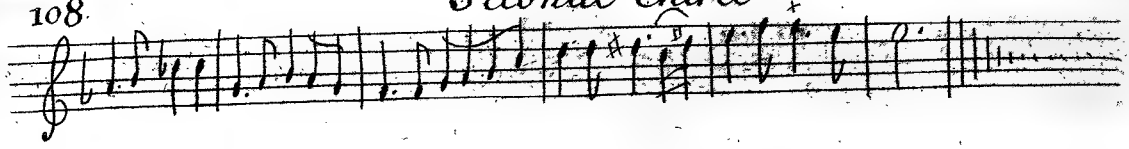
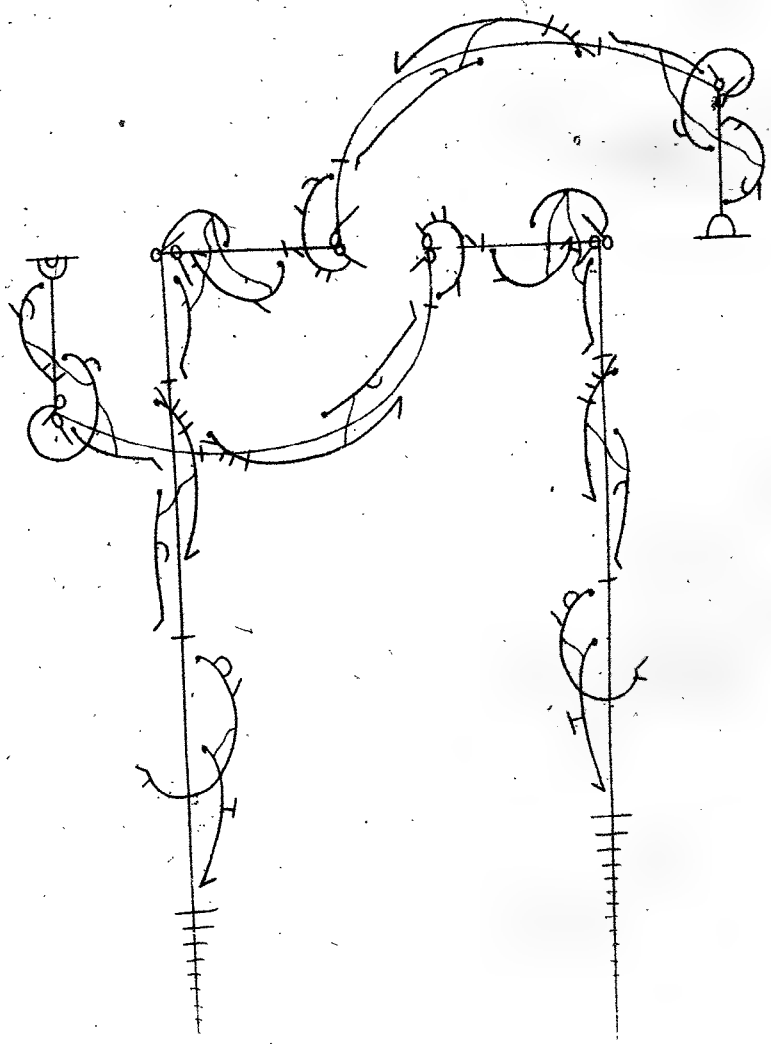
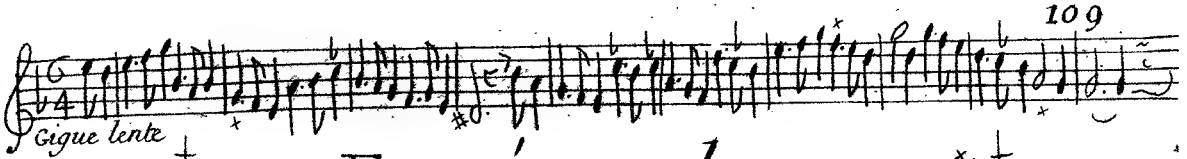


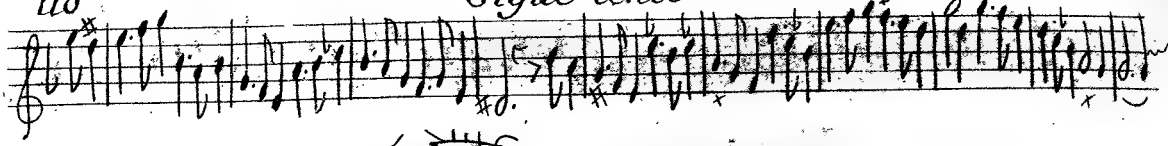


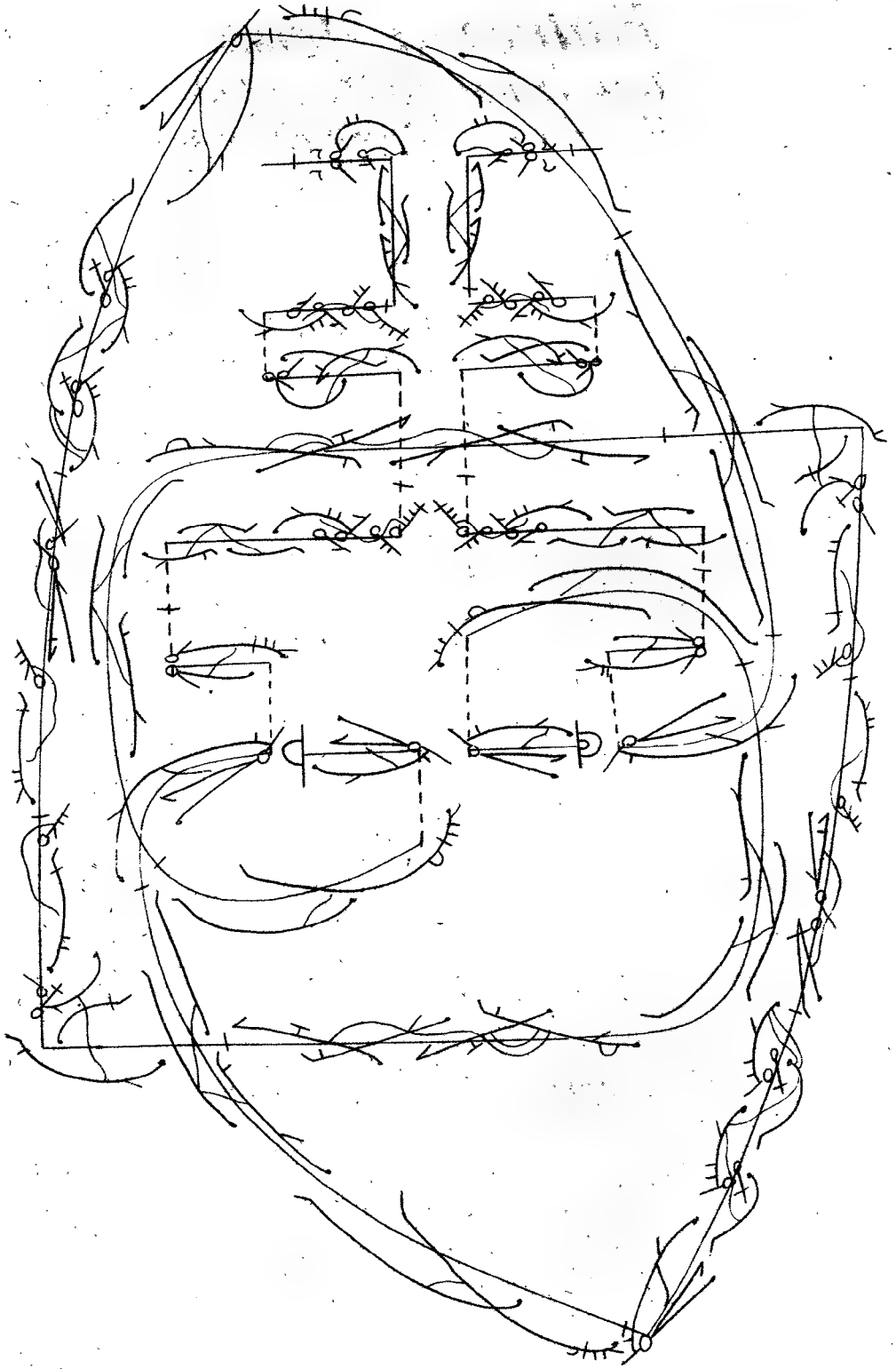


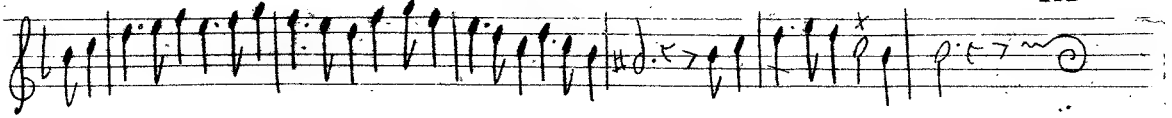
Entrée a deux

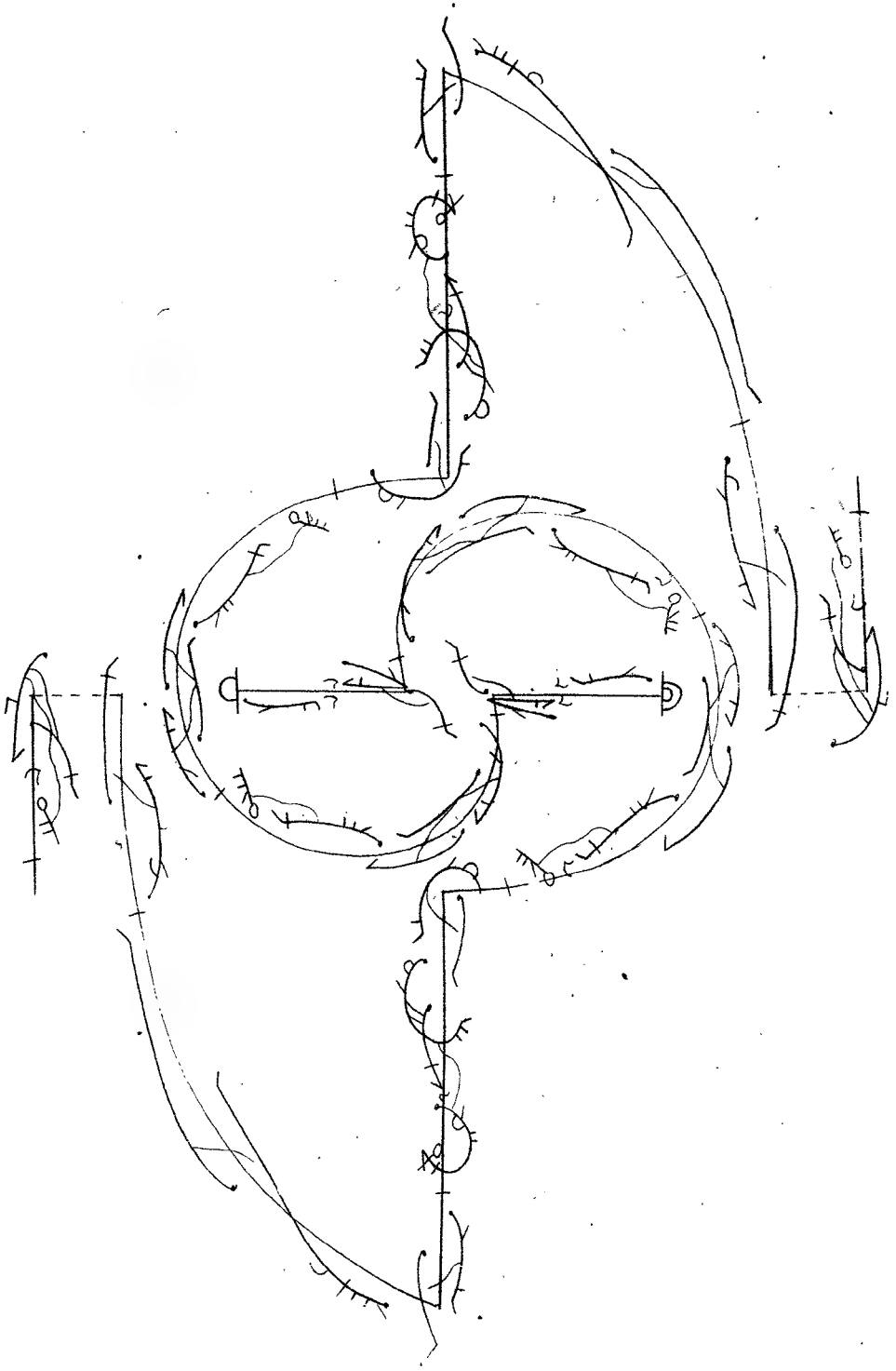
Dancée par M.r Dumirail
et M.lle Victoire à l'Opera d'Hésionne.

Gigue lente

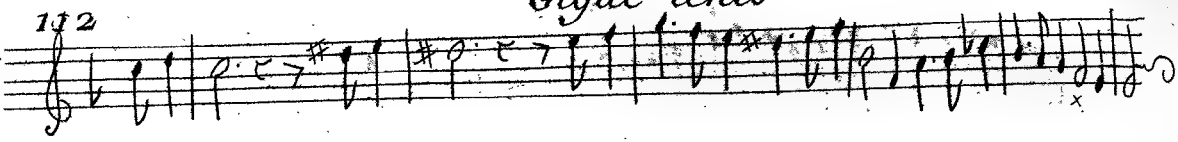


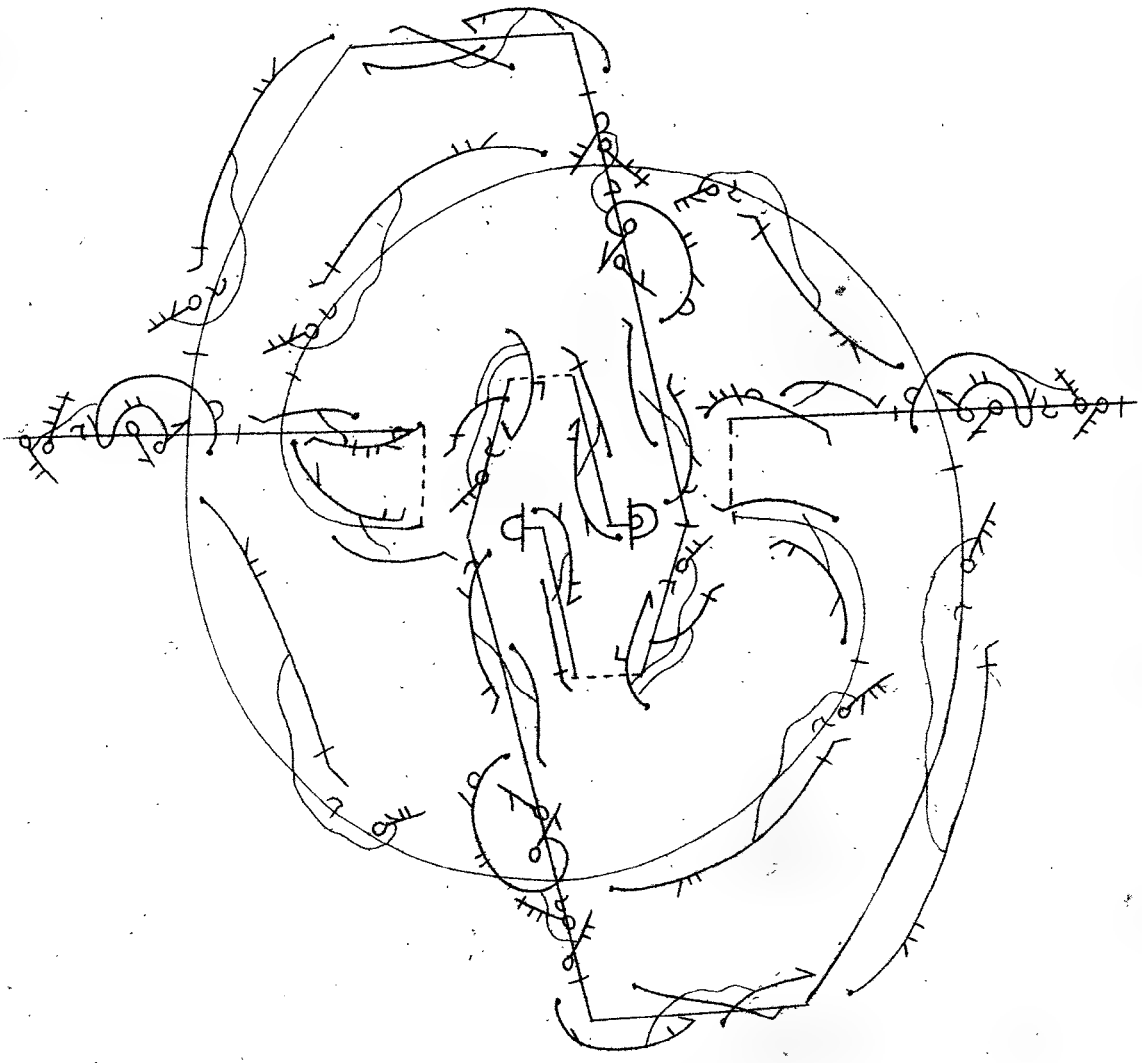


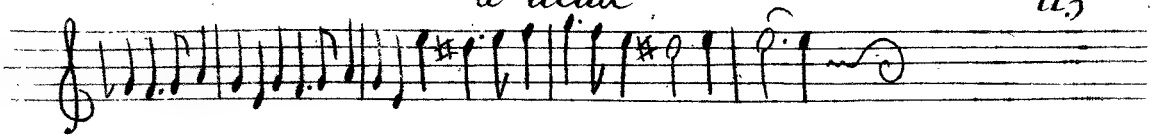


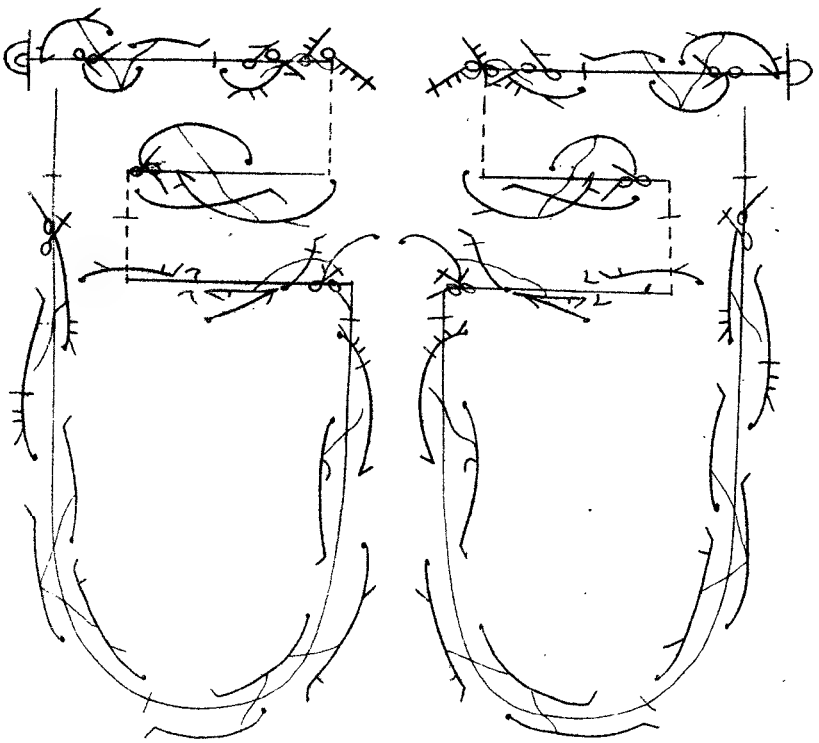


Gigue lente

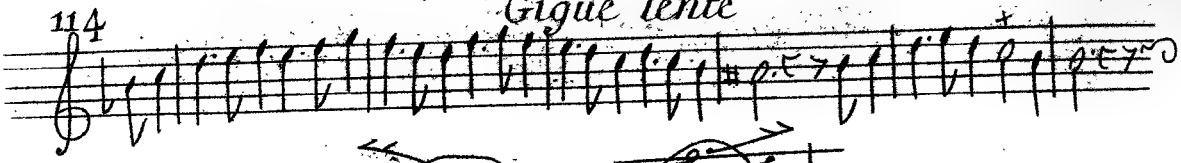


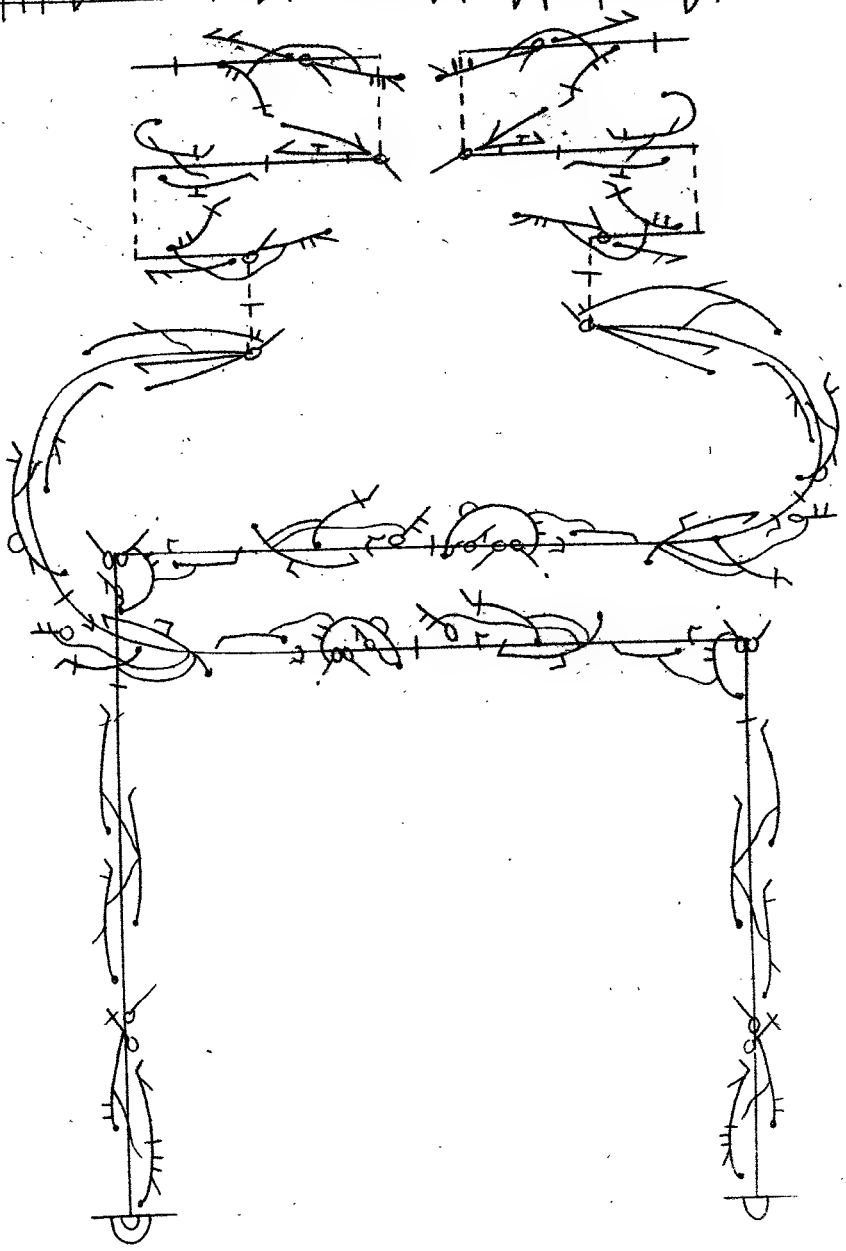


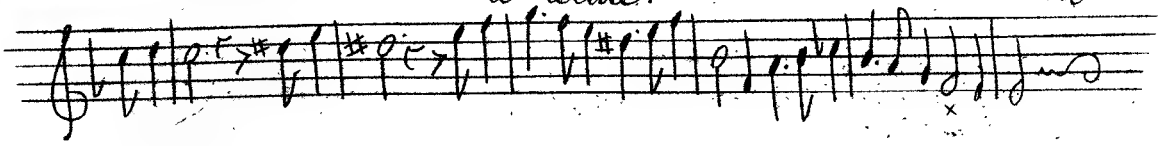


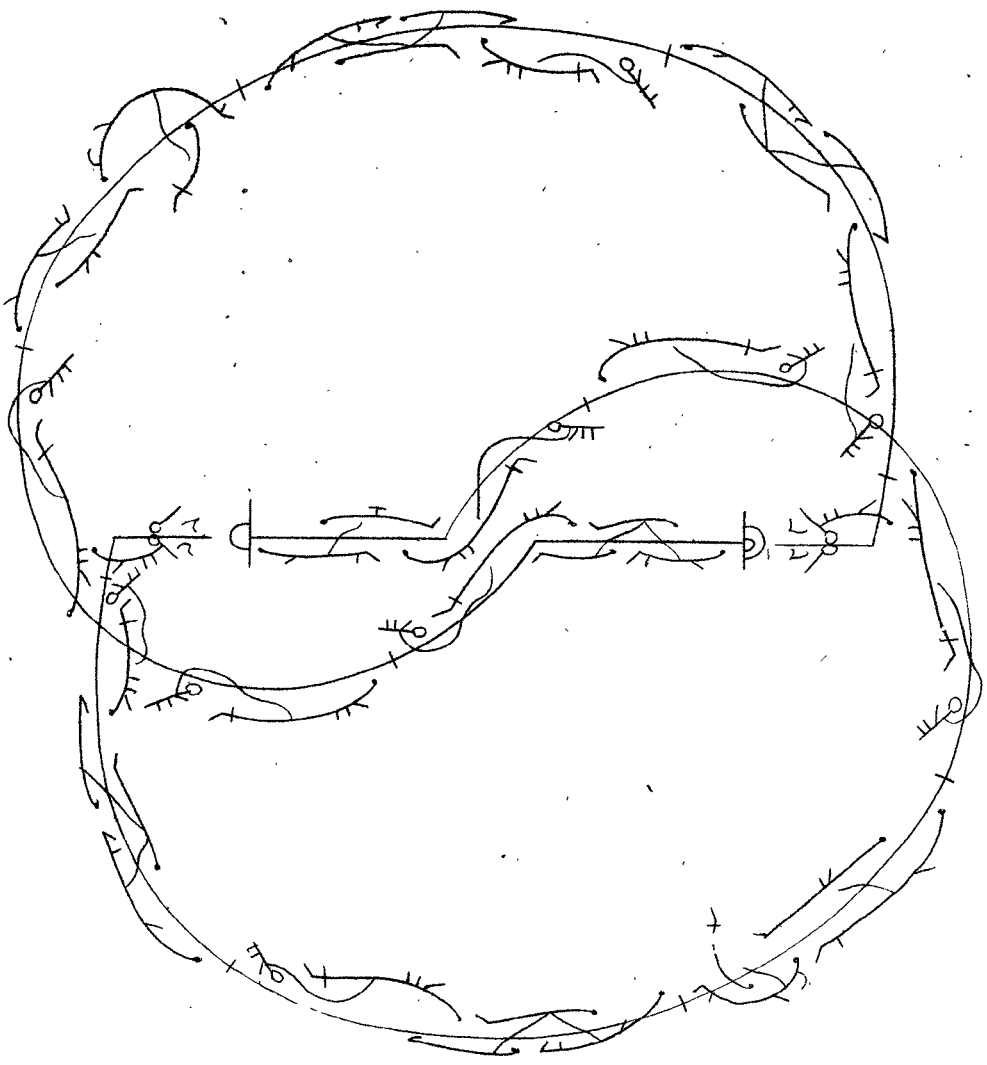


Gigue lente









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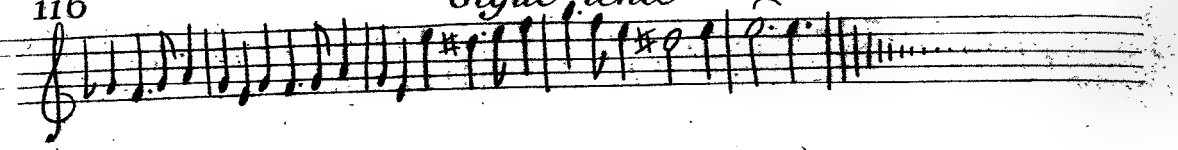
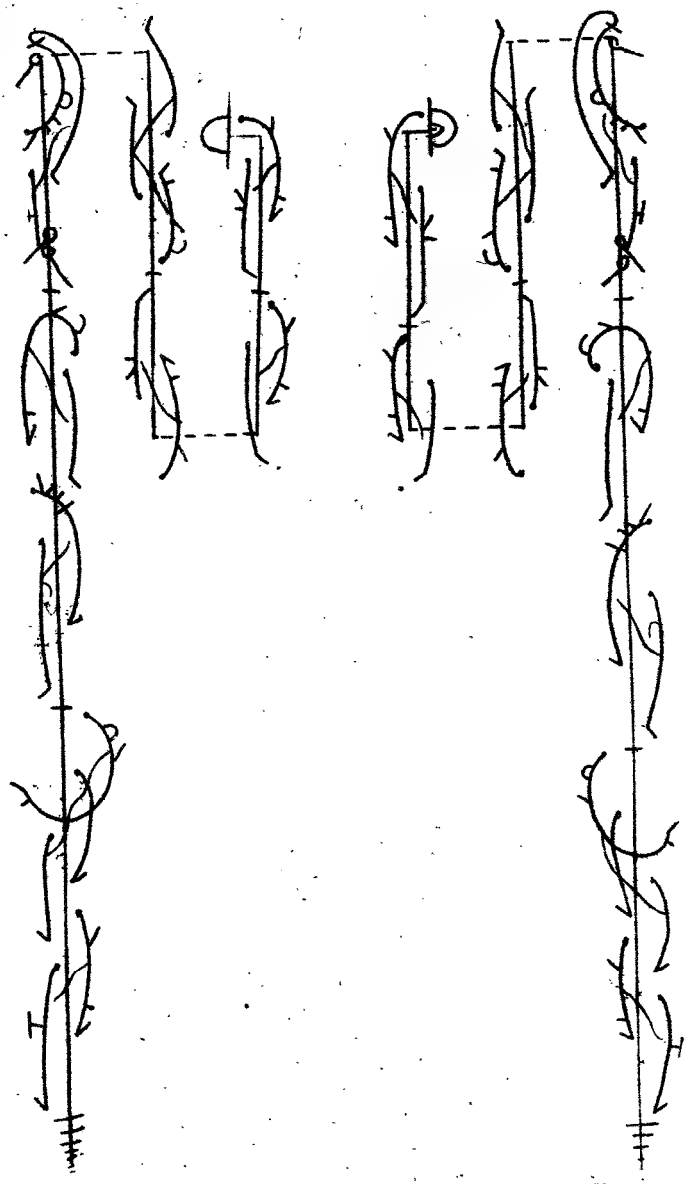


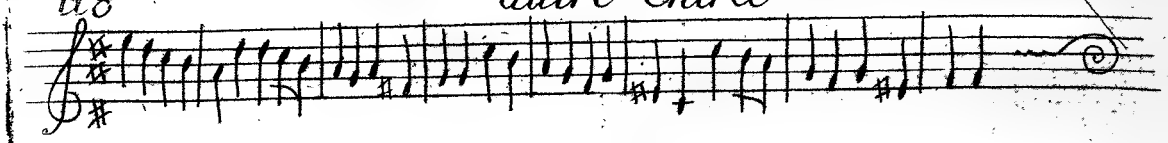


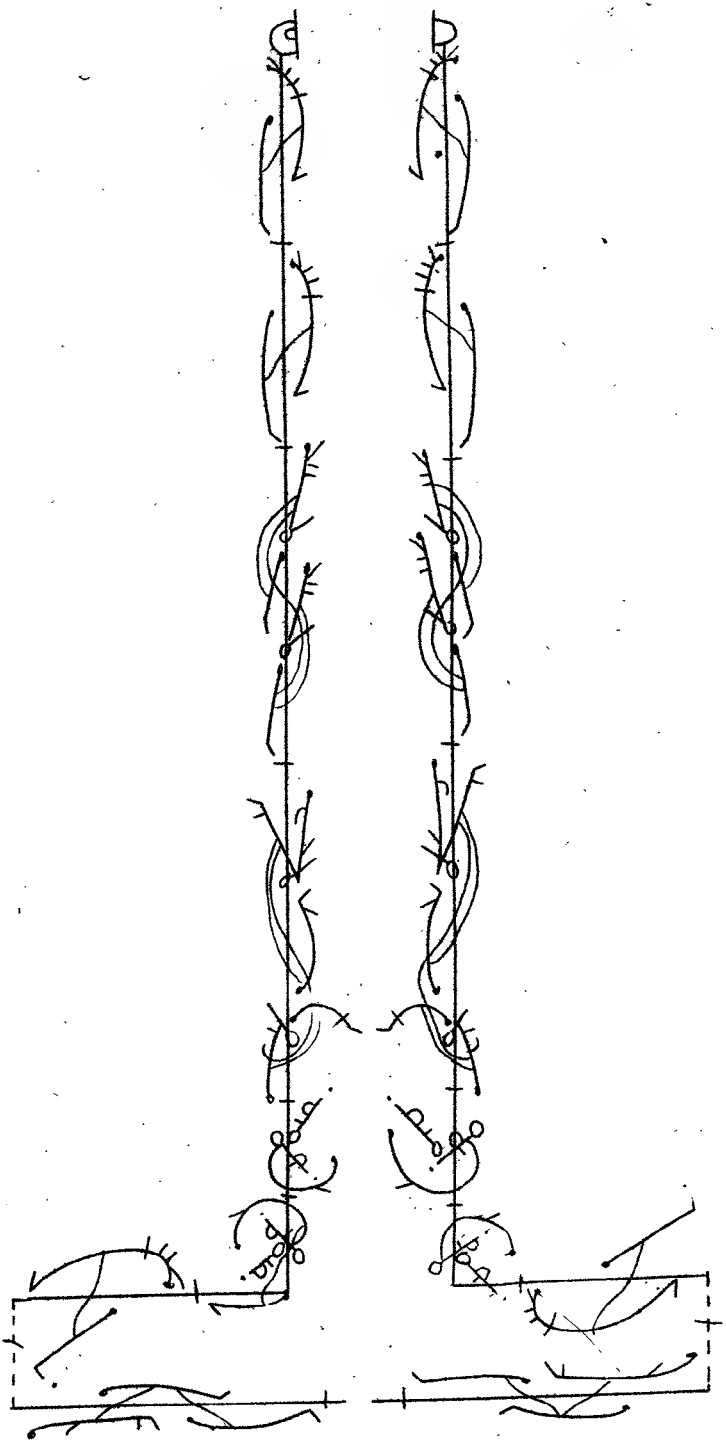
Rondeau.

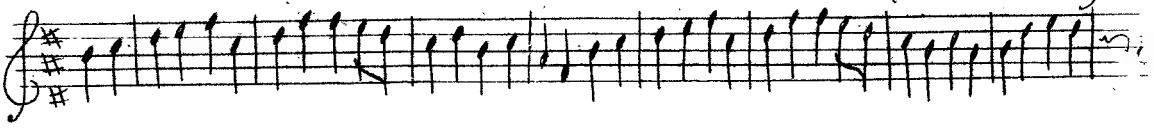
Autre Entrée à deux

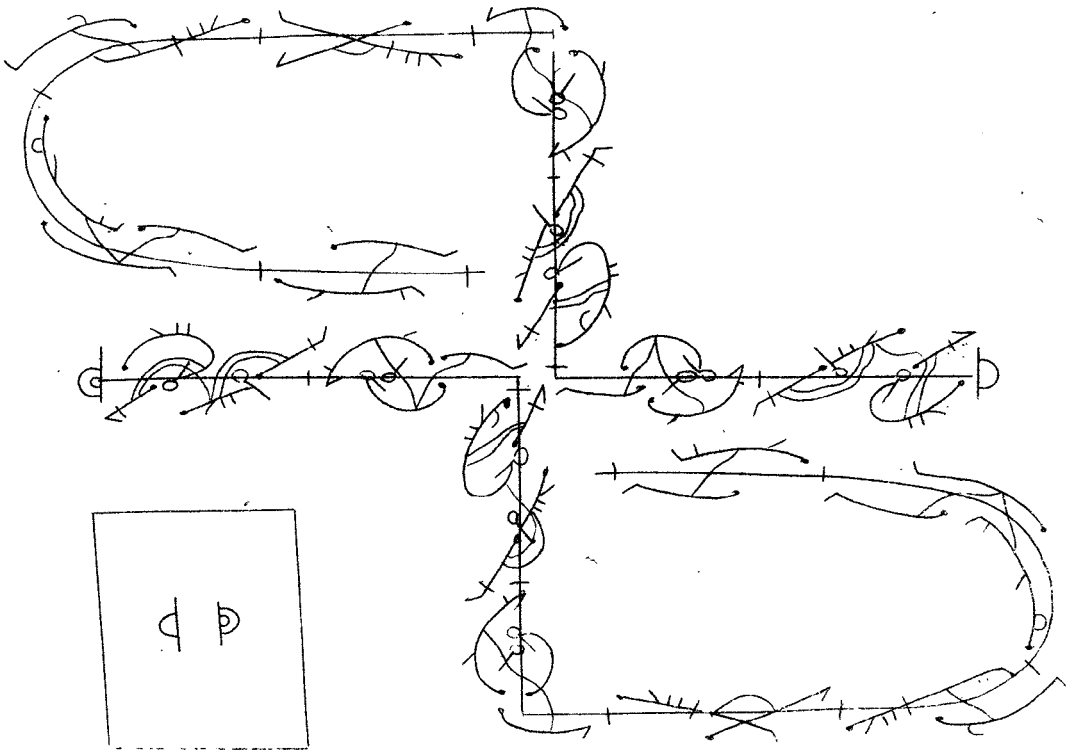
Dancée par Mr Balon et Mlle Subligny à l'Opera d'Hesionne.

autre Entrée

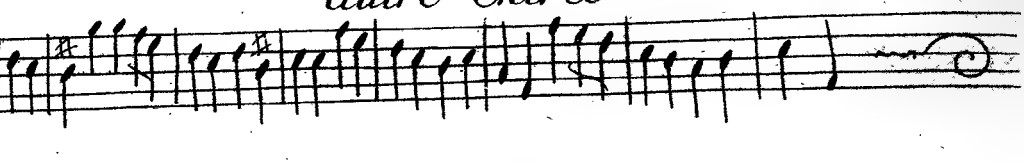


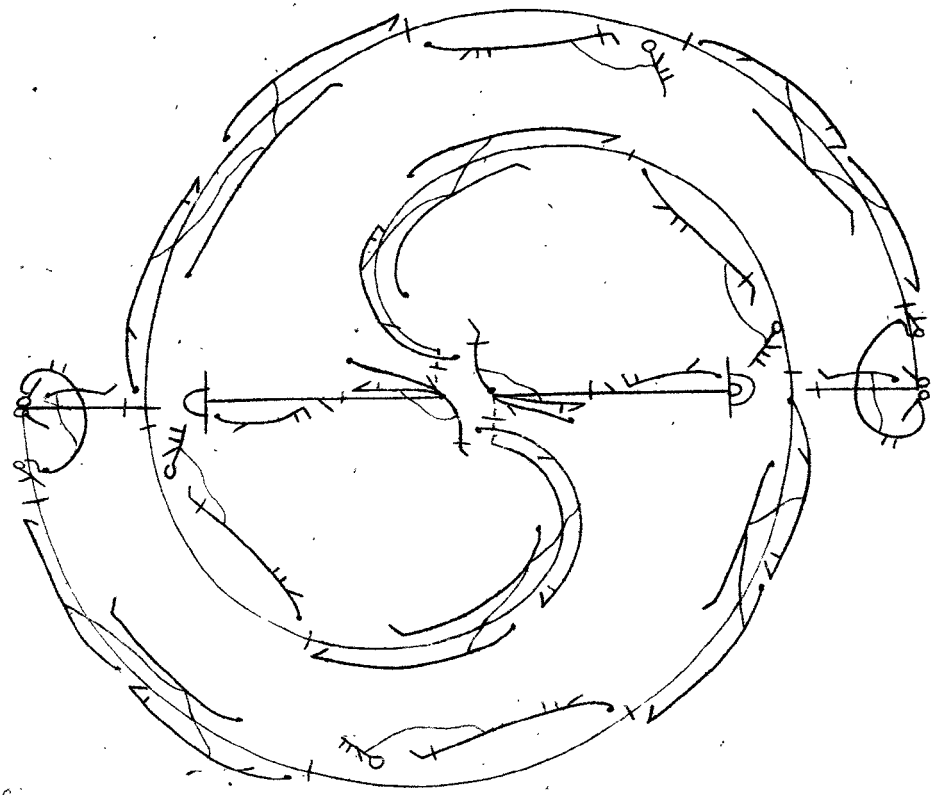




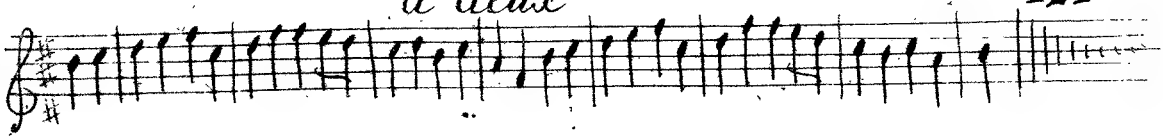


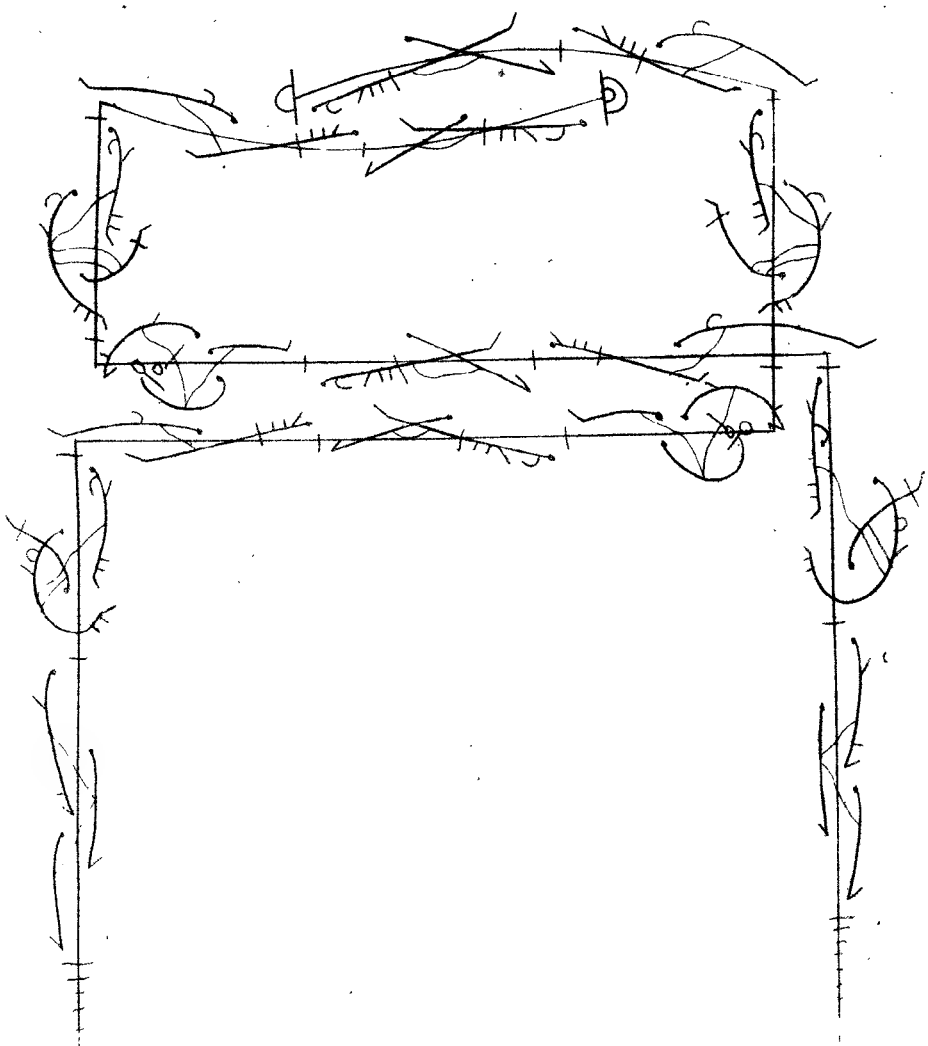
Autre Entrée





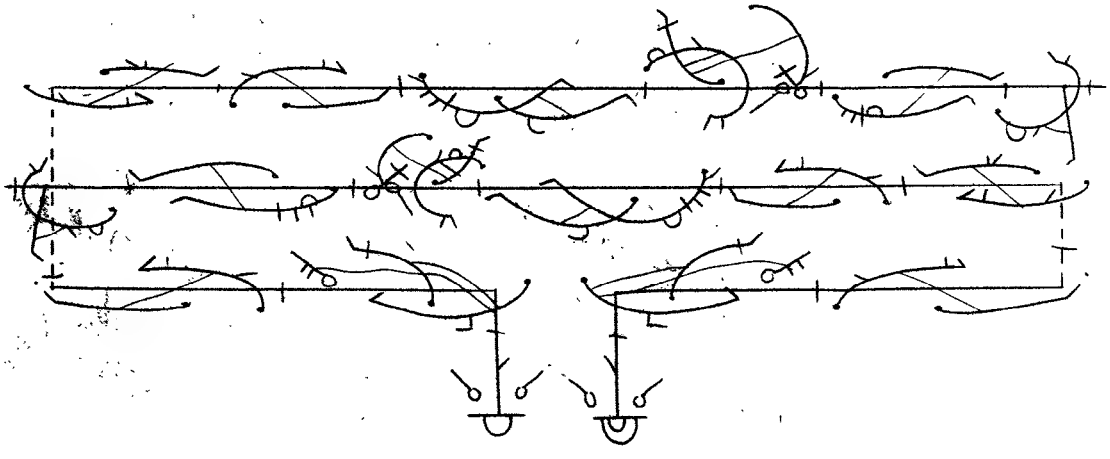
a deux



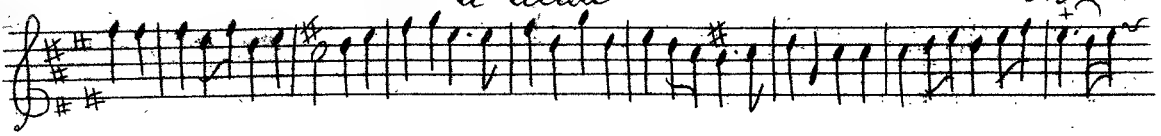


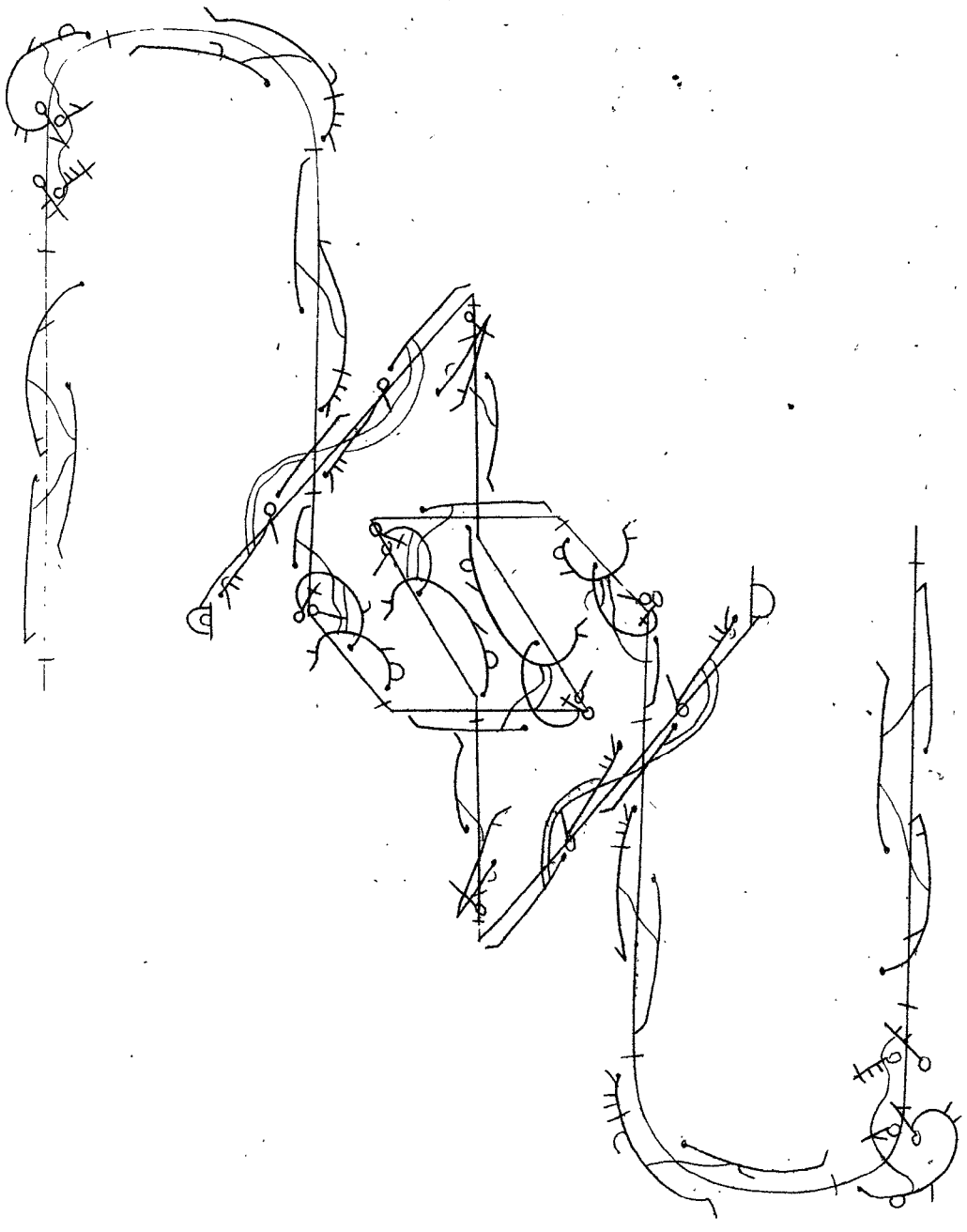
Entrée à deux

Dancée par M.r Balon et M.lle Subligny.
à l'Opera d'Aretuse.

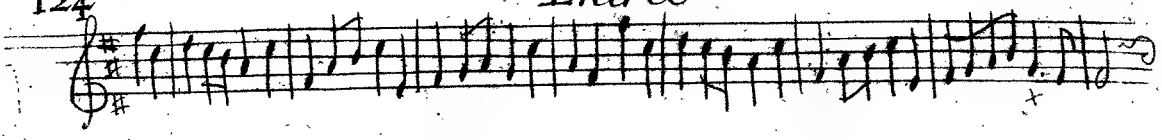


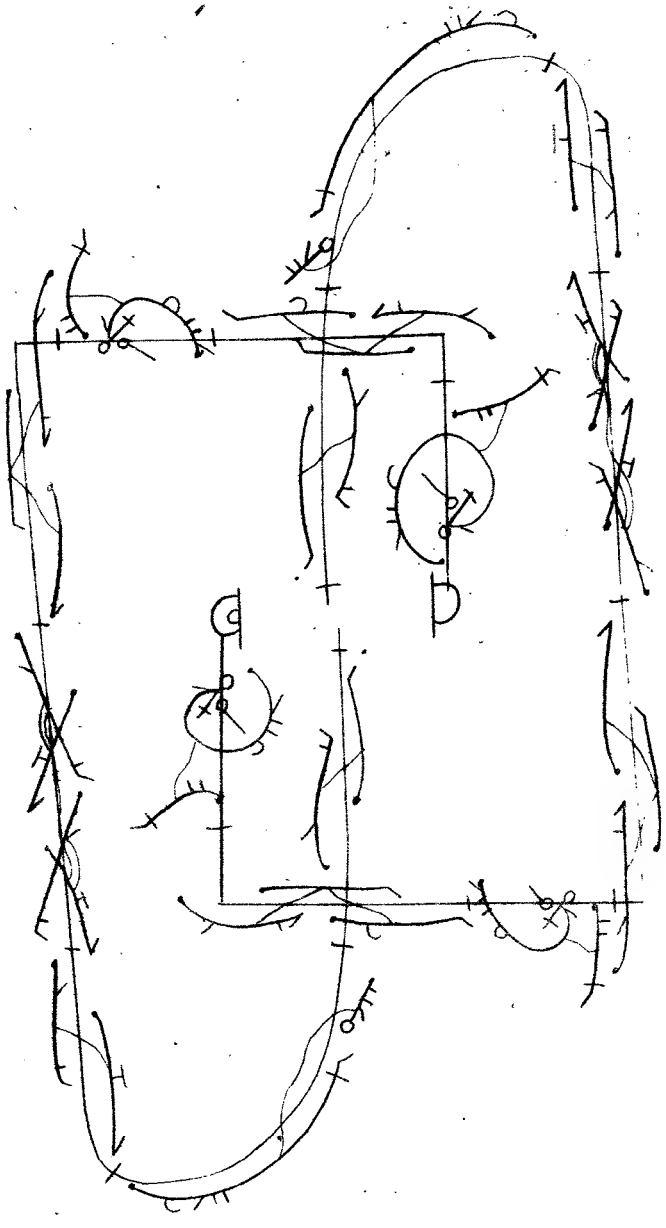
à deux



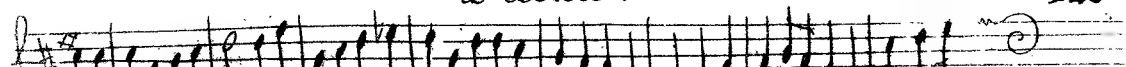


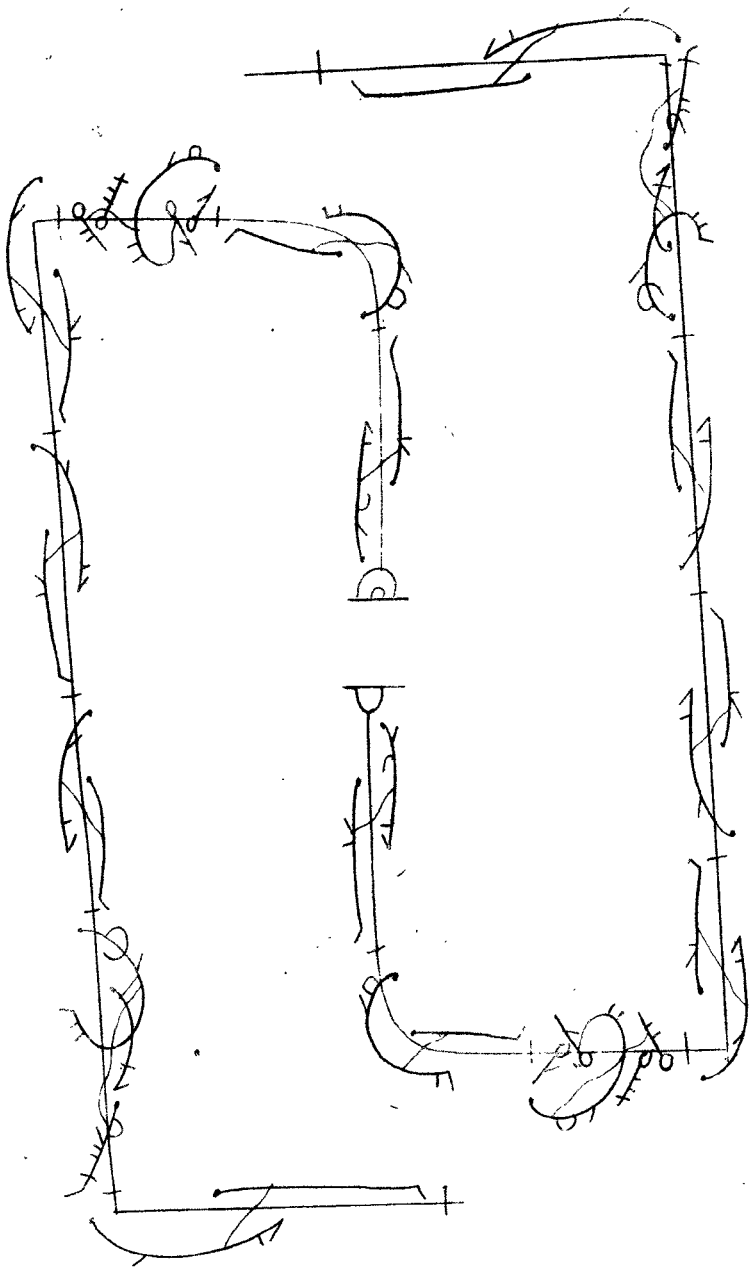
Entrée



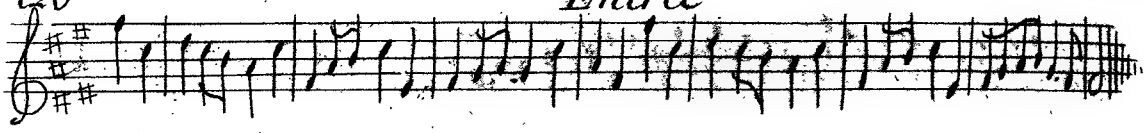


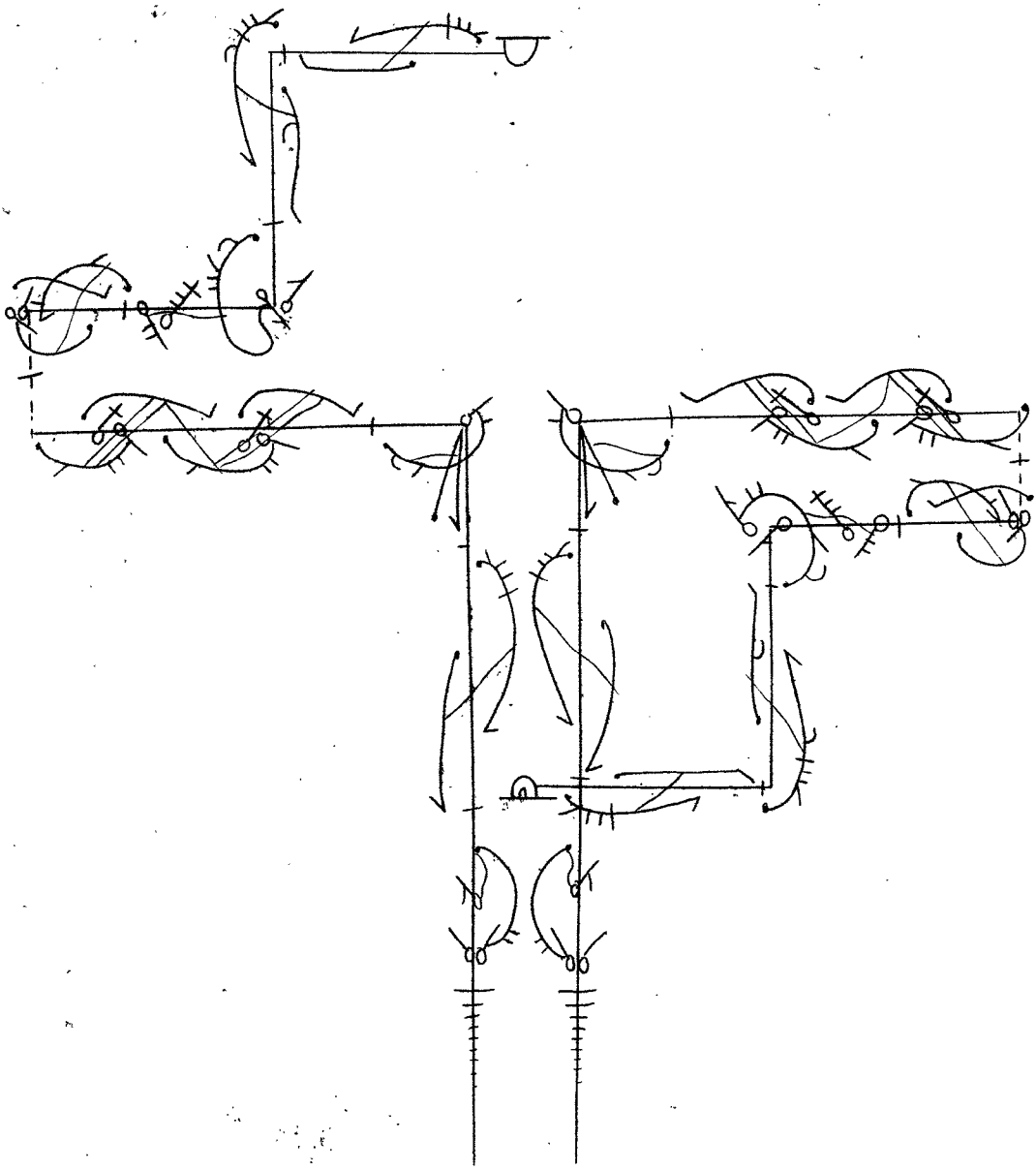
à deux.

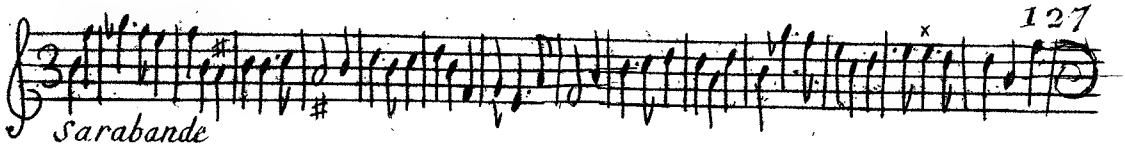




Entrée

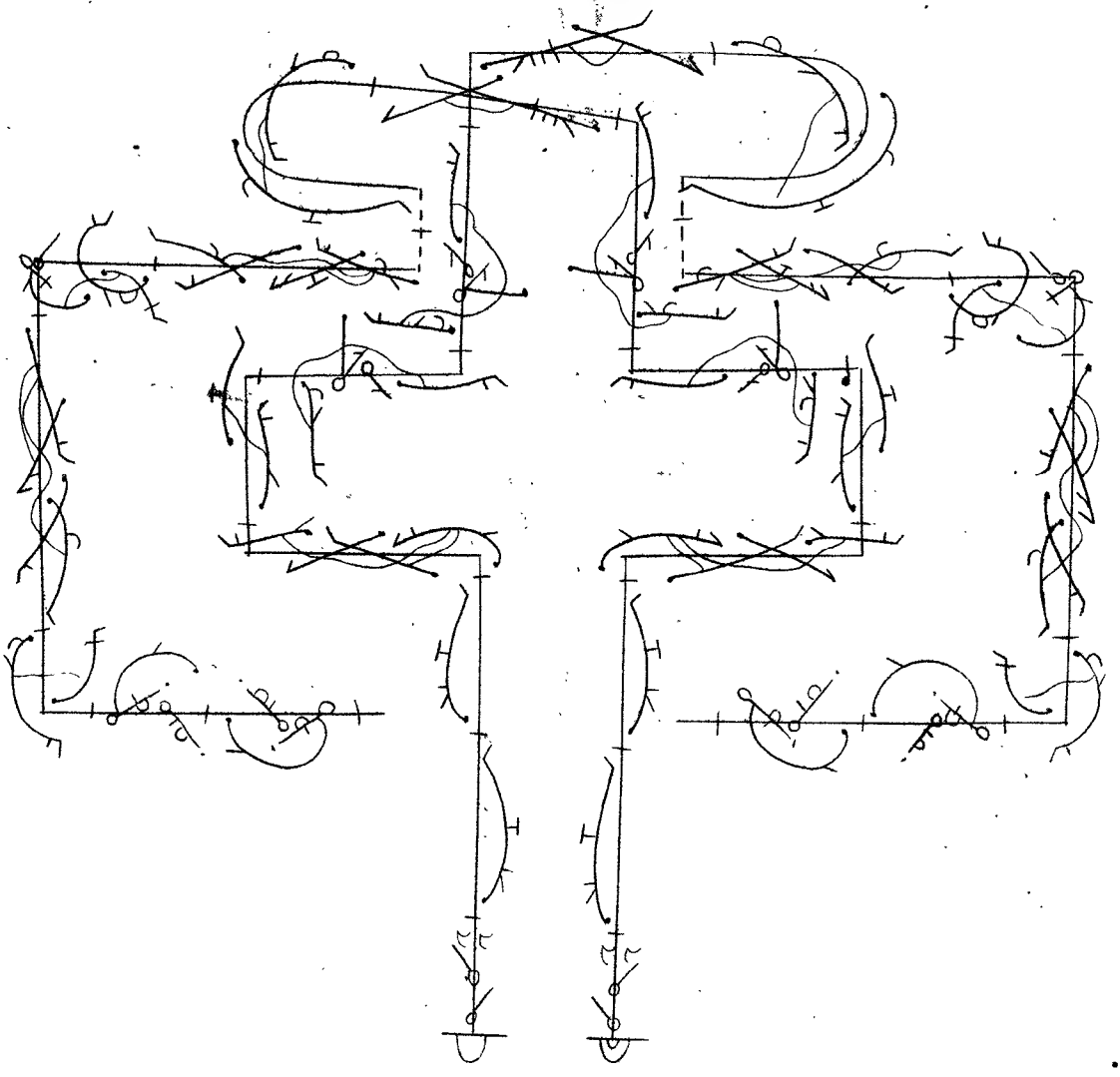




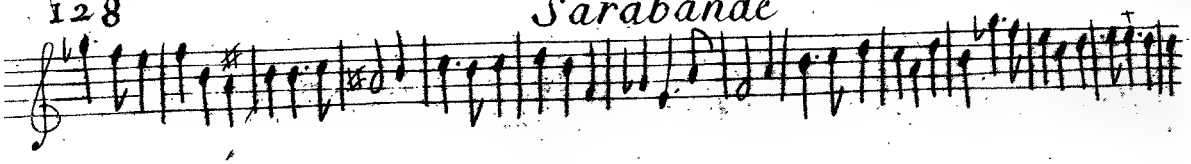


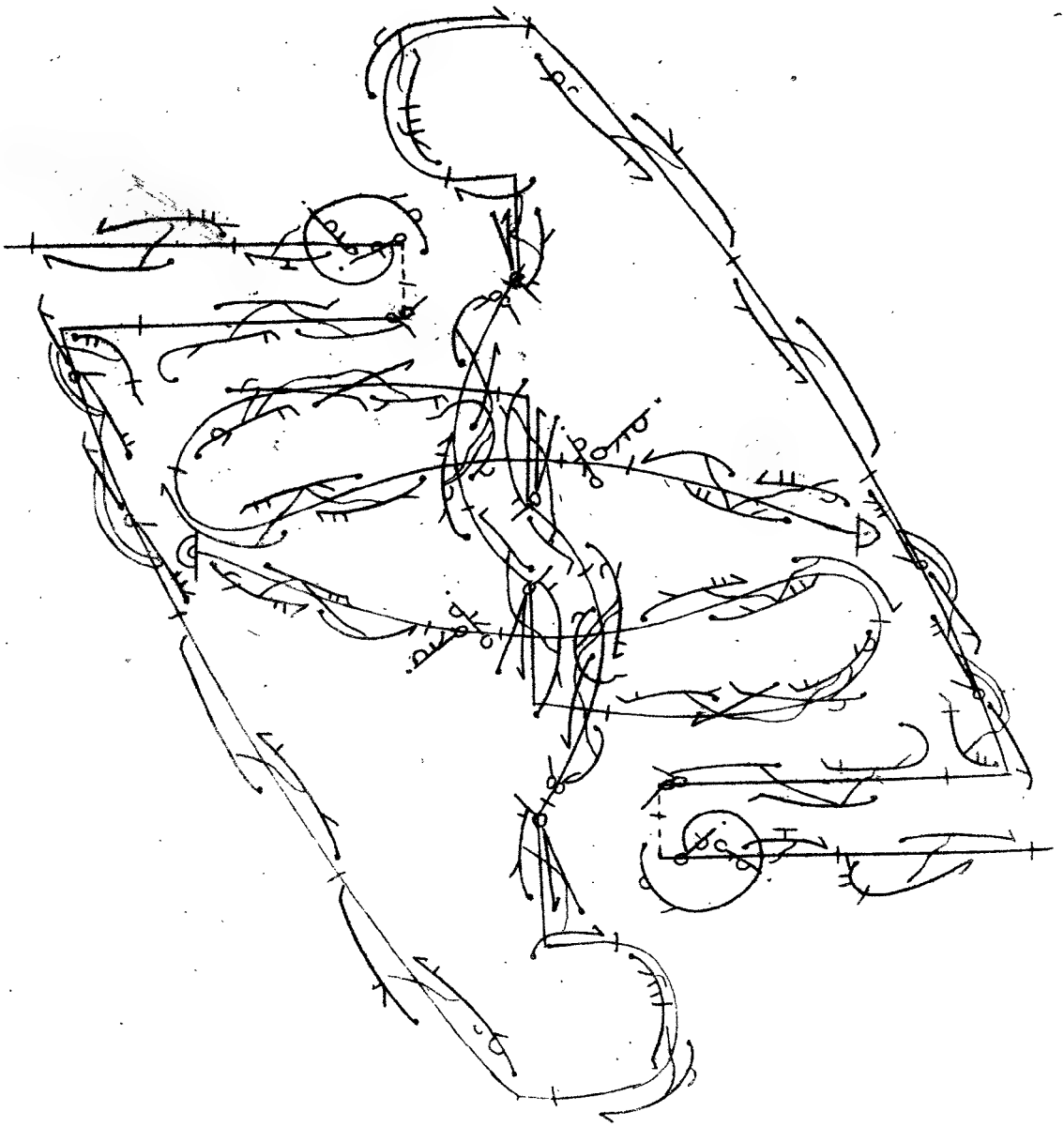
Sarabande à deux

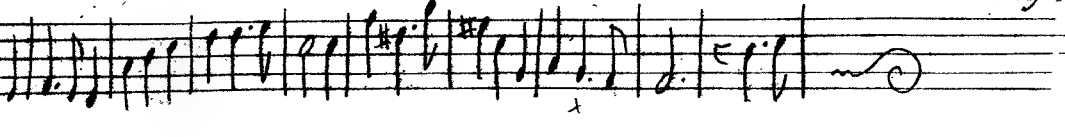
Dancée par Mr Blonde et Mlle Victoire
à l'opera de Tancrede.

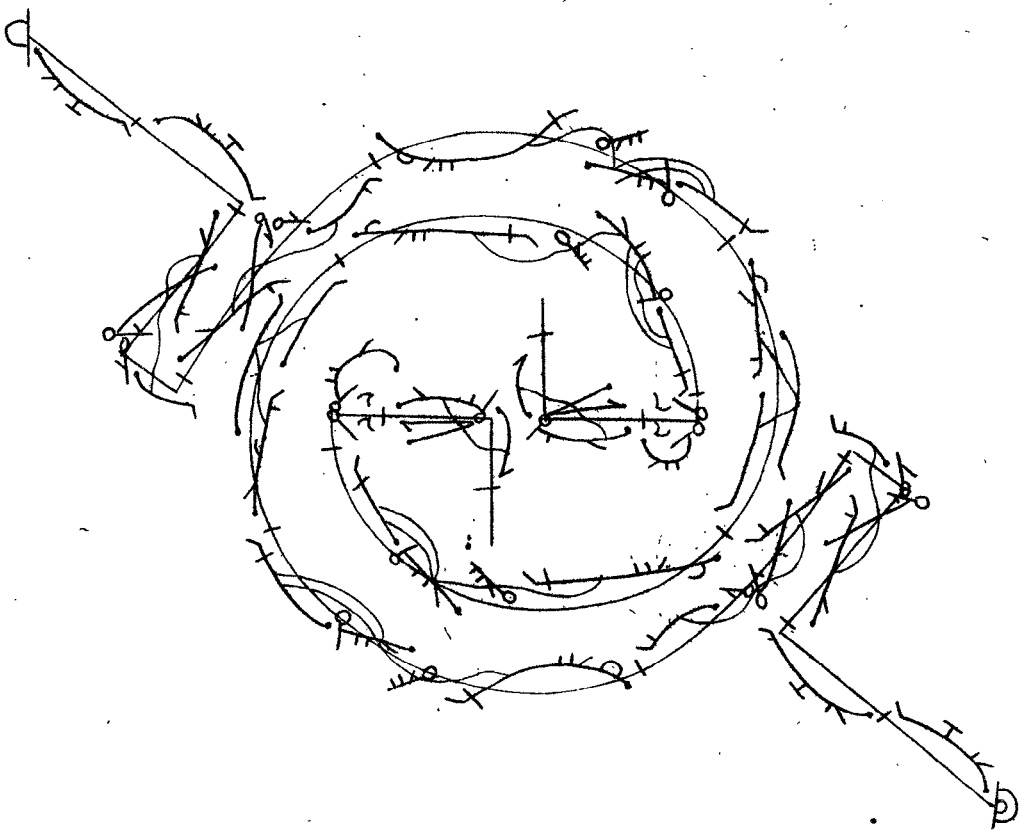


Sarabande

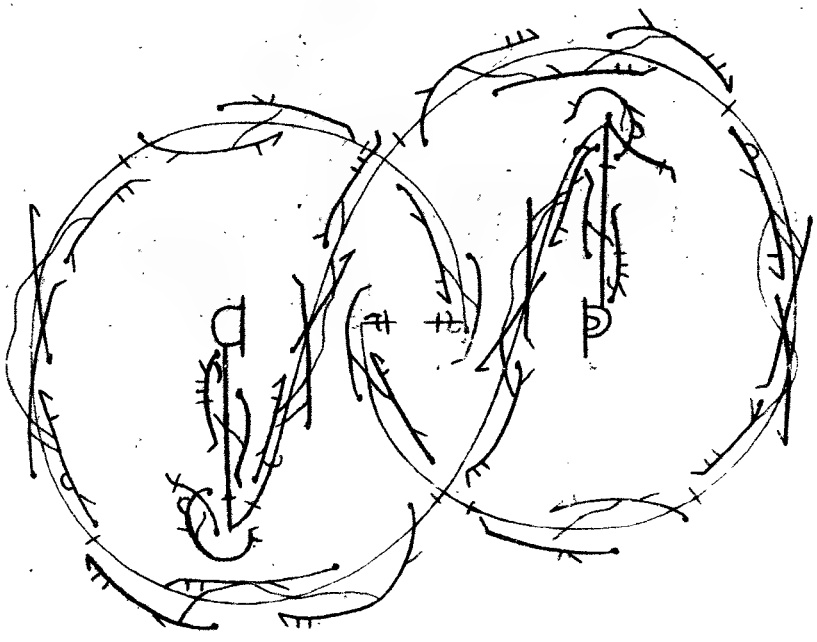


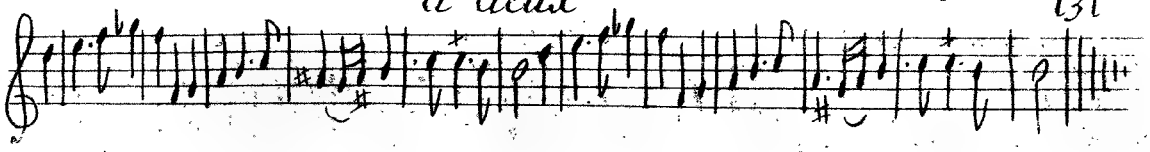


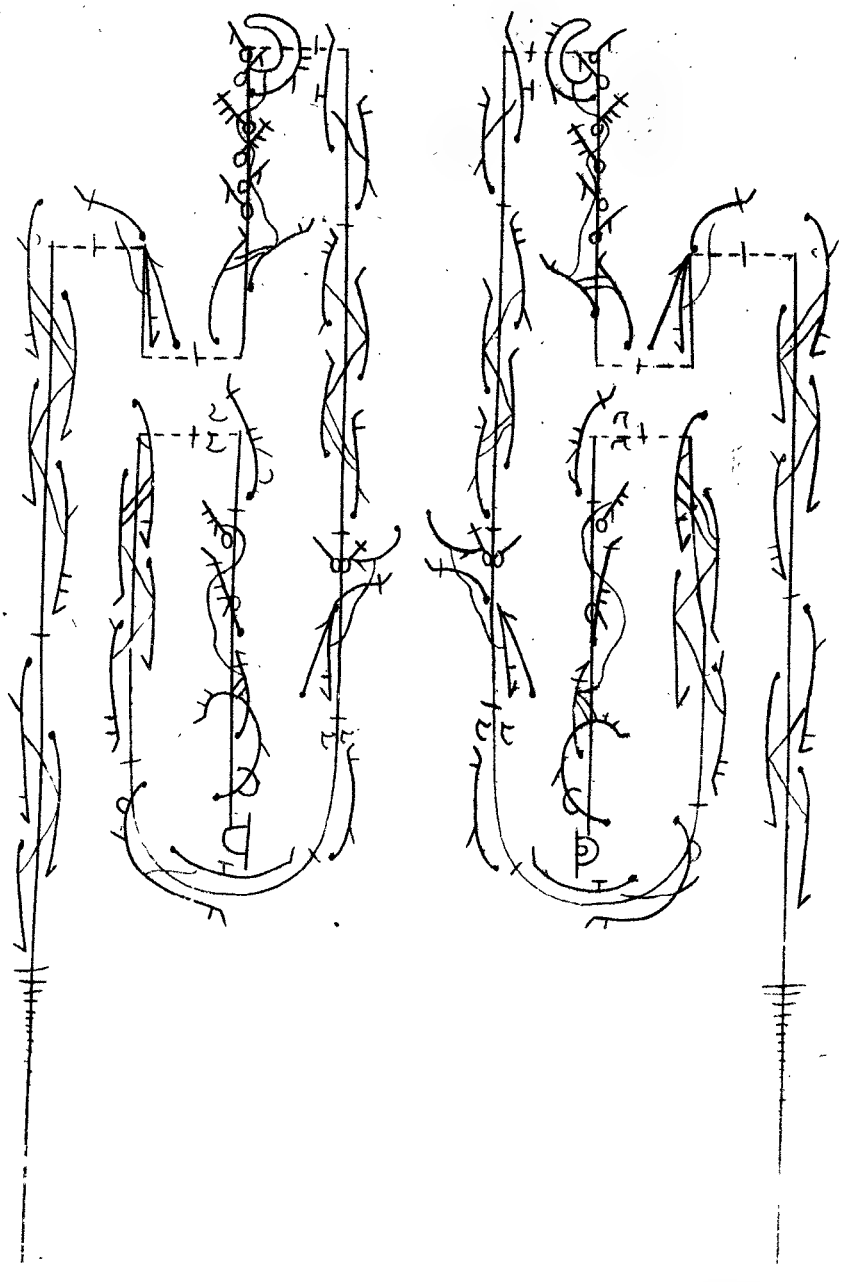




Sarabande

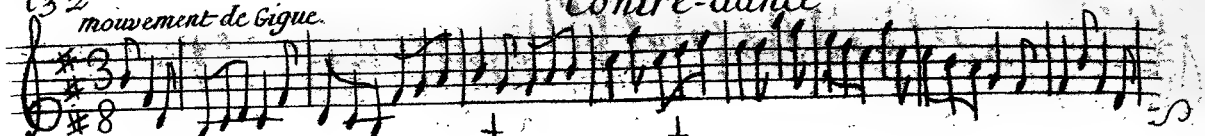






mouvement de Gigue.

Contre-dance



Contre-dance

Contre-dance à deux

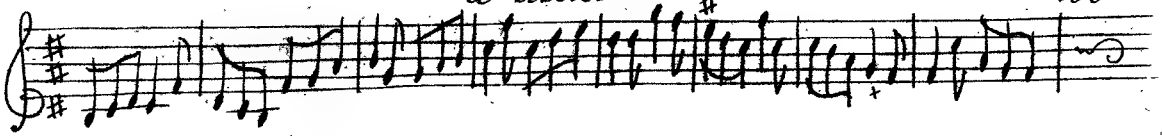
Dancée

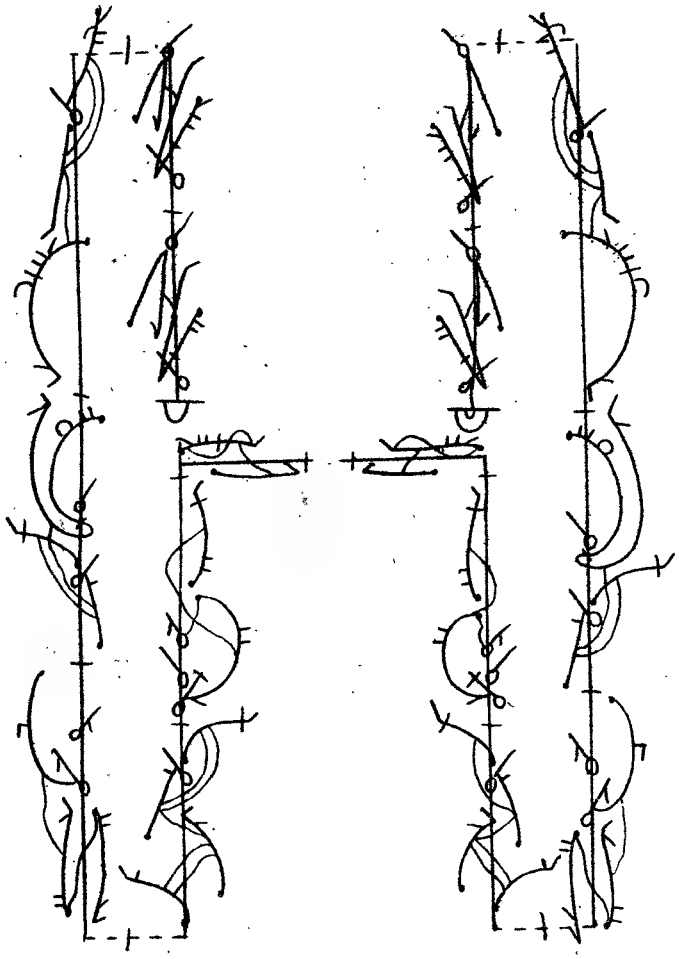
par Mr Dumirail

et

par Mlle Victoire

à l'Opera de Tancrede.





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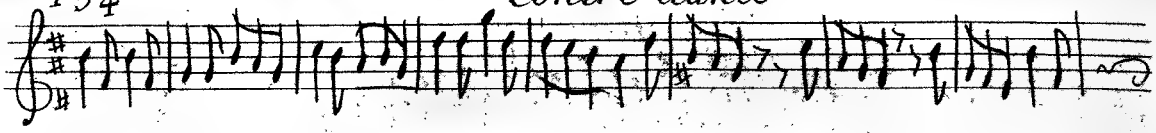
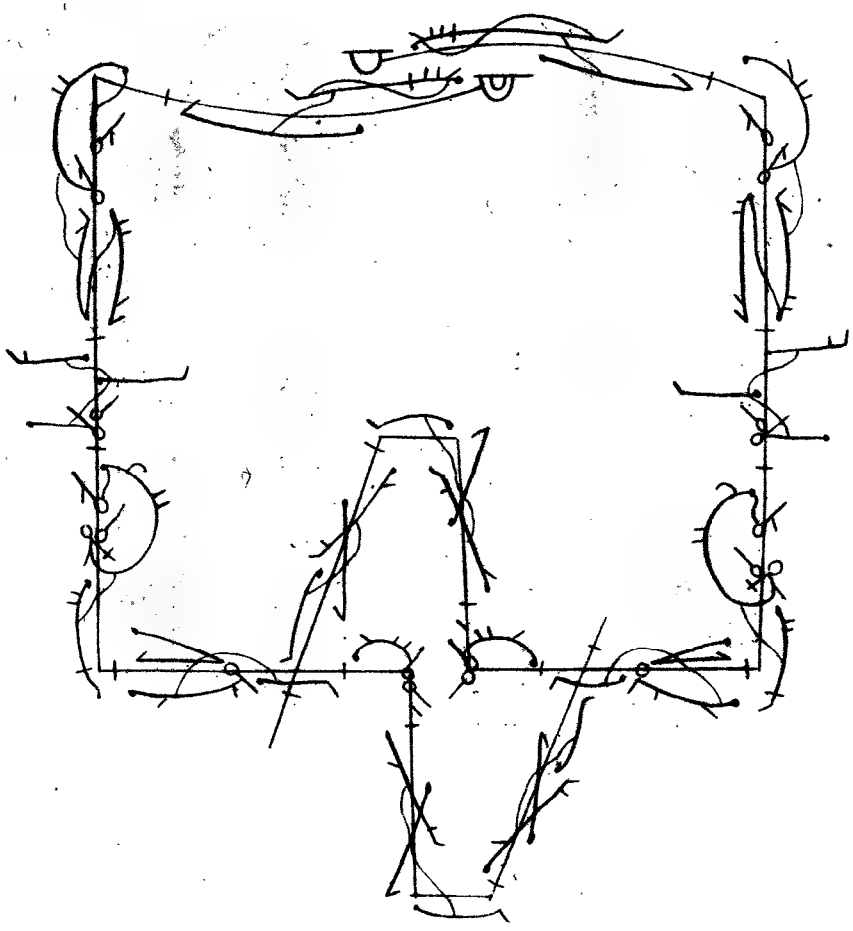
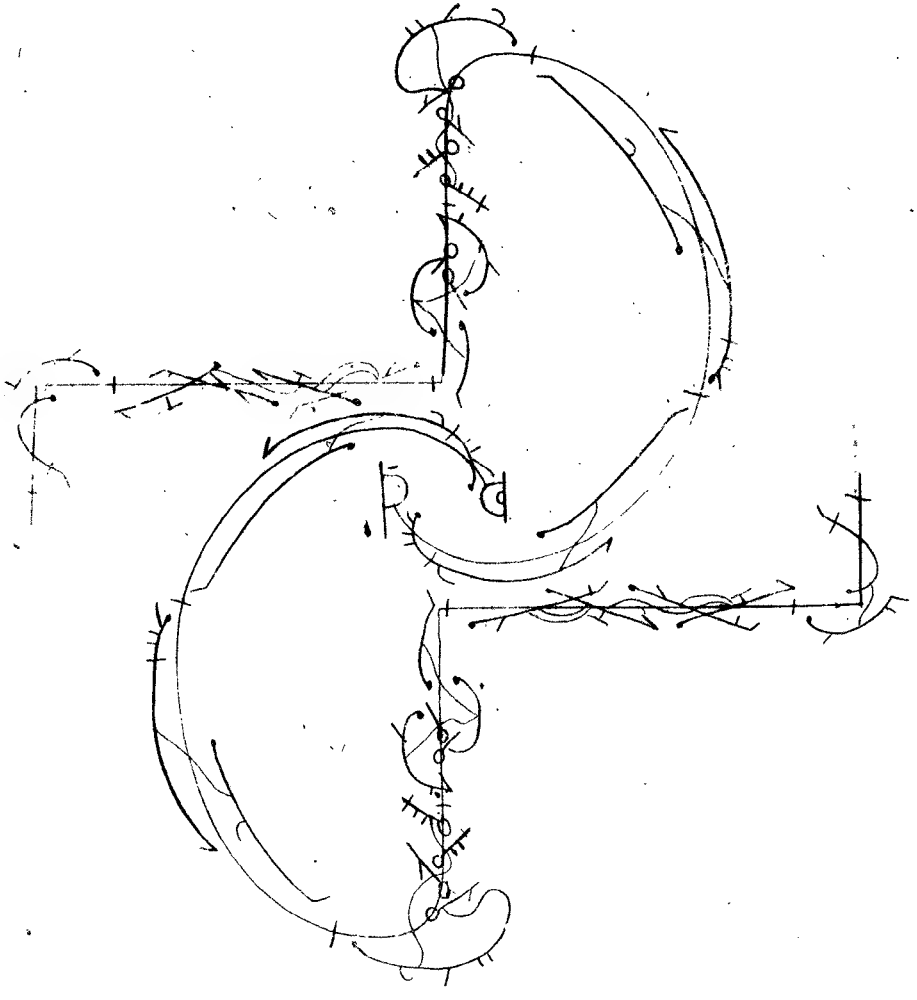




à deux



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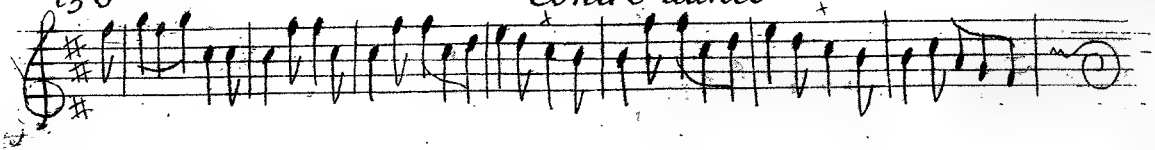
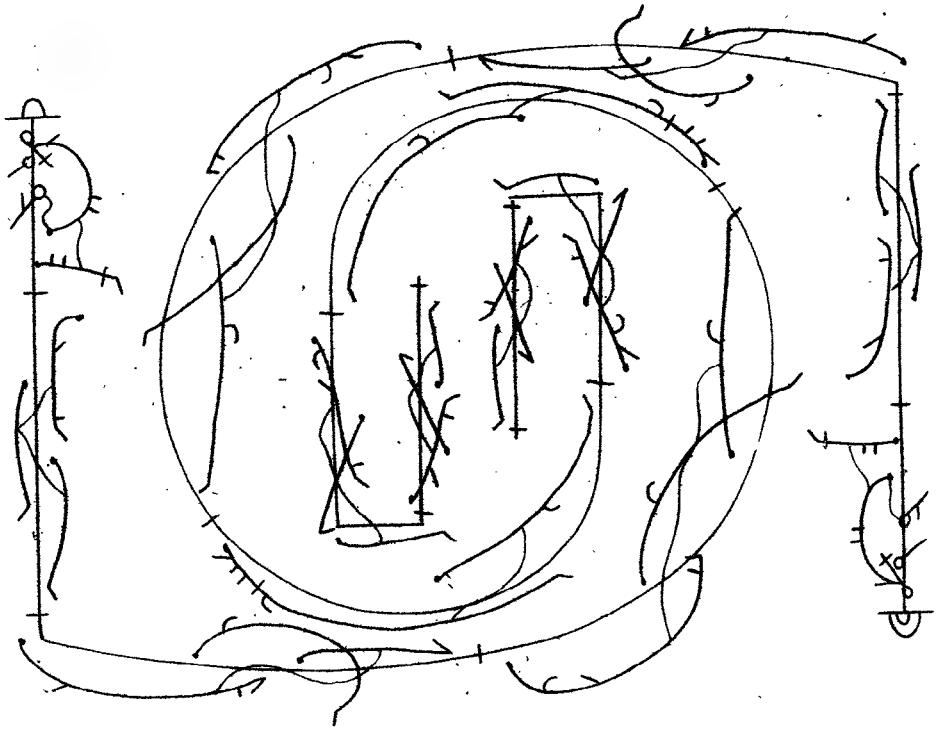
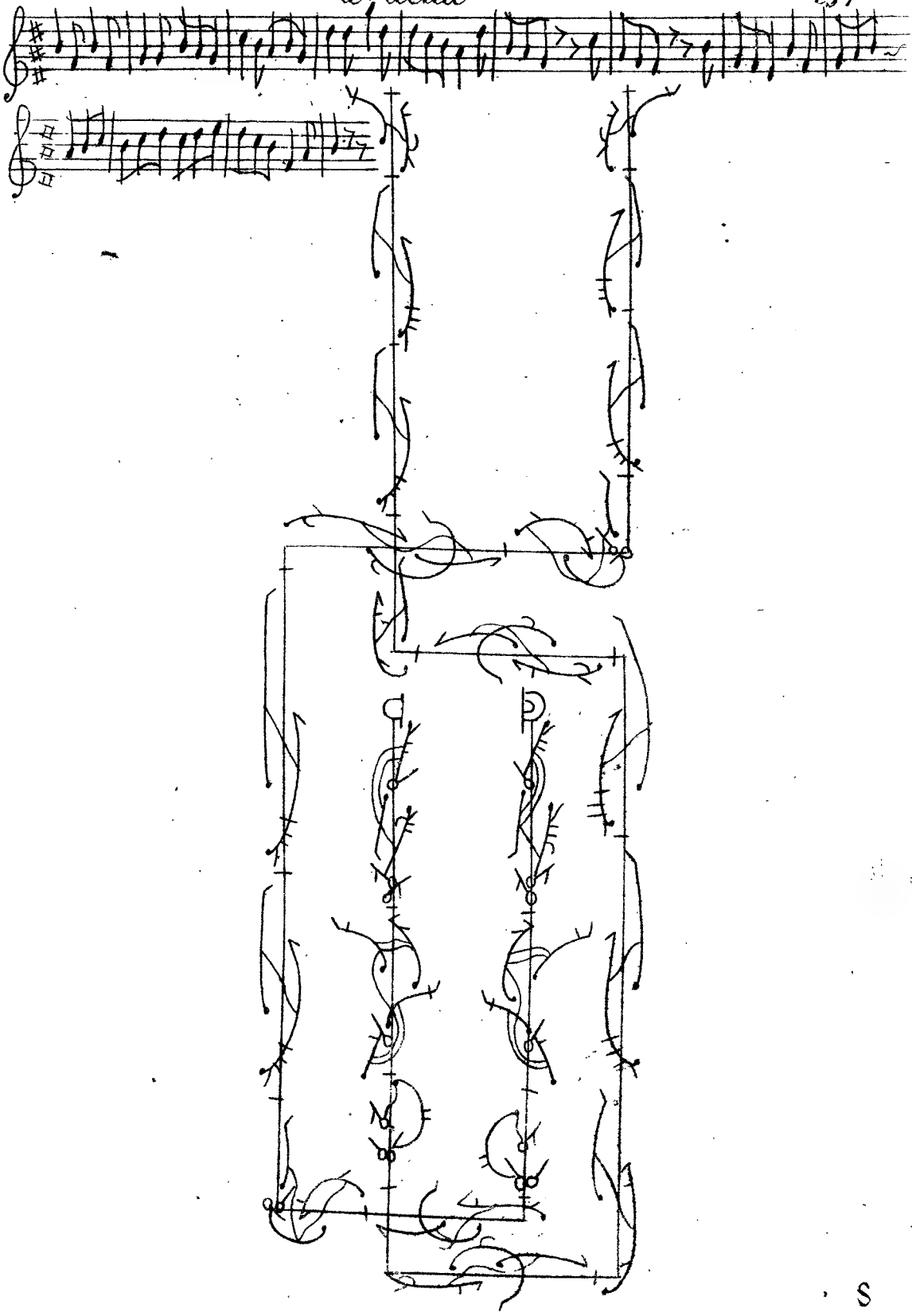
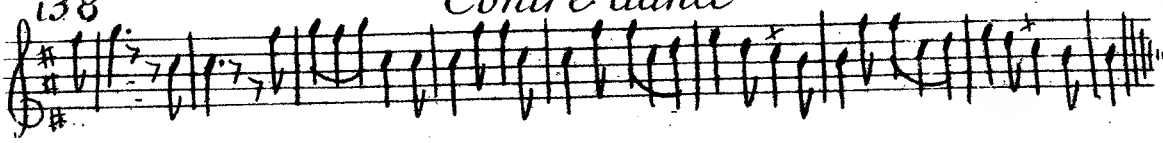




à deux



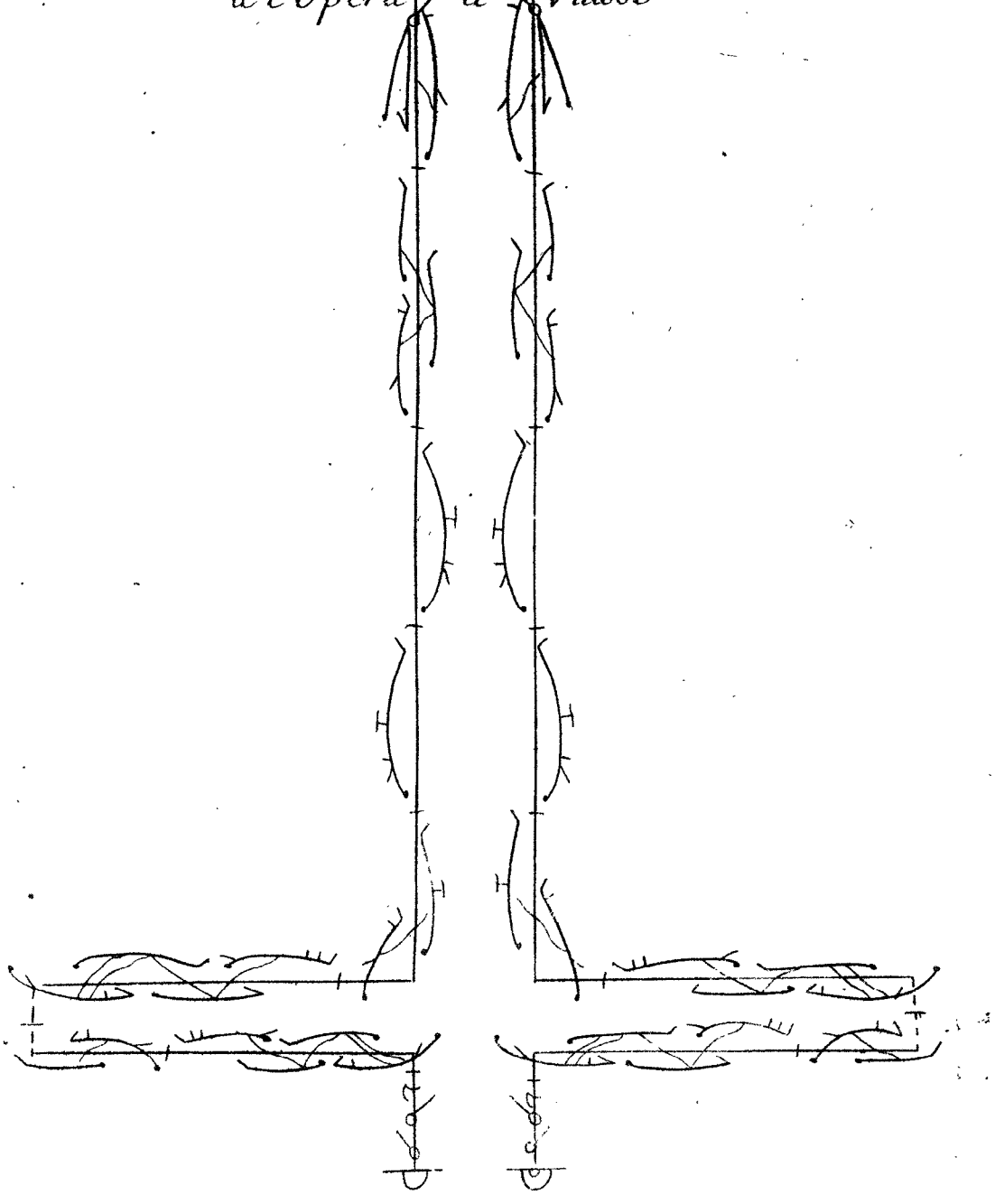
Contre dance



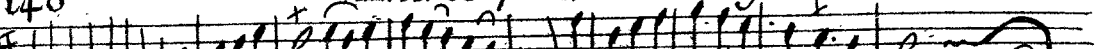
Rondeau

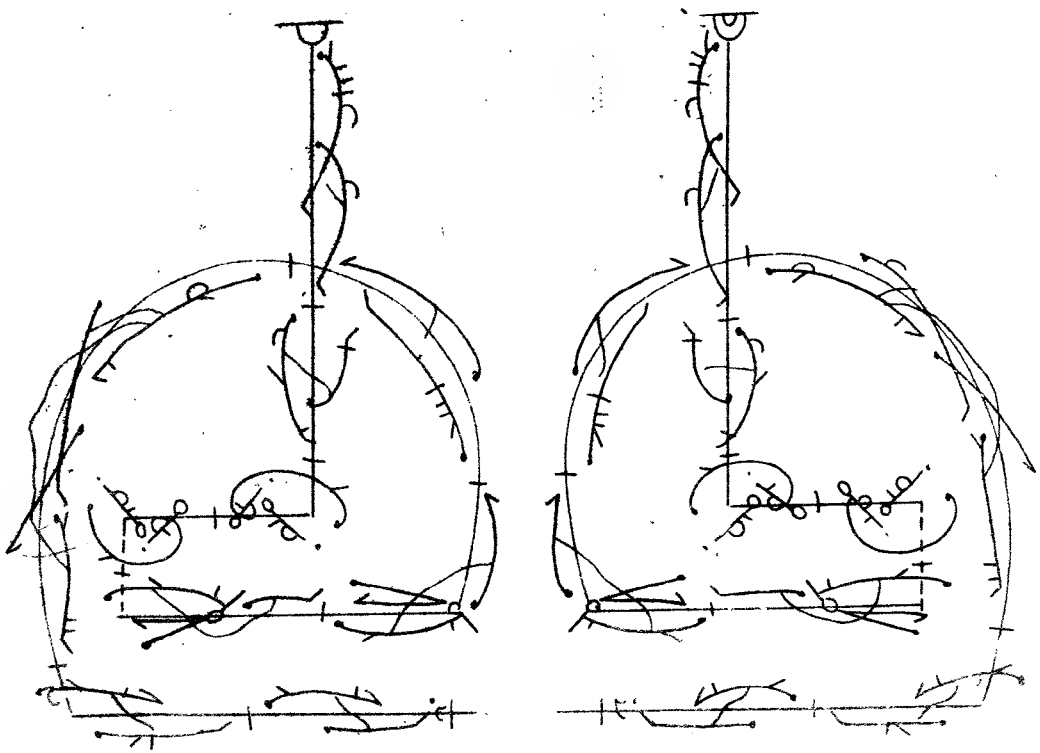
Entrée pour un Berger et une Bergere

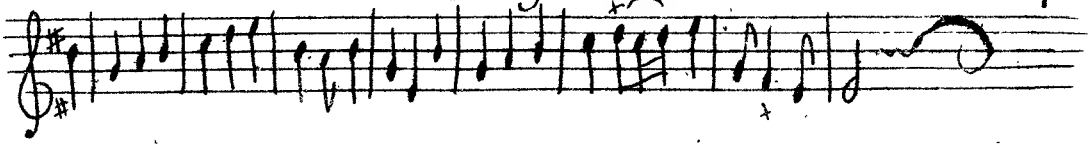
Dancée par Mr Dumoulin l'aîné et Mlle Danjeville
à l'Opera d'Vllisse

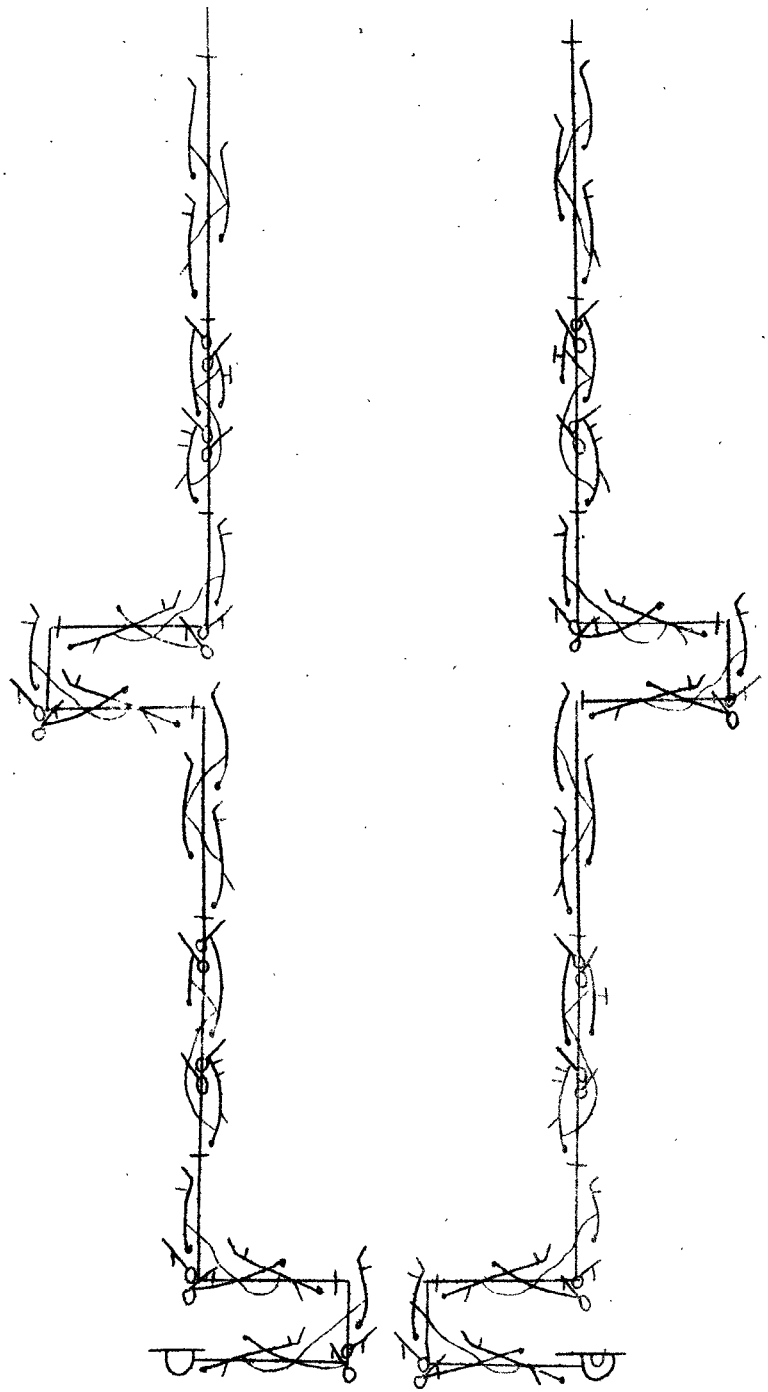


Entrée pour un Berger

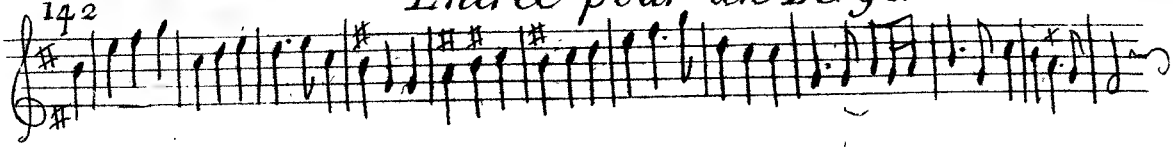


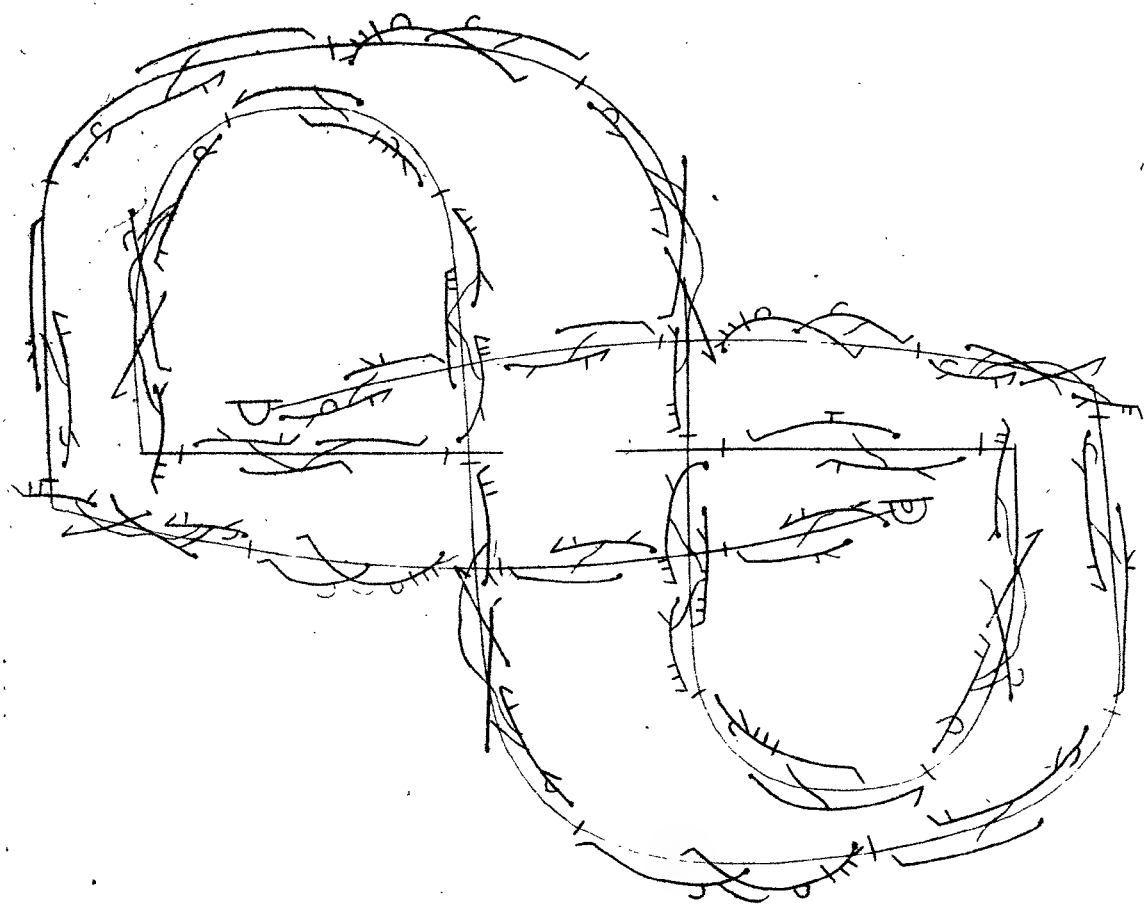


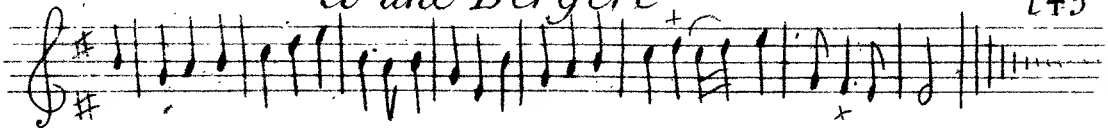


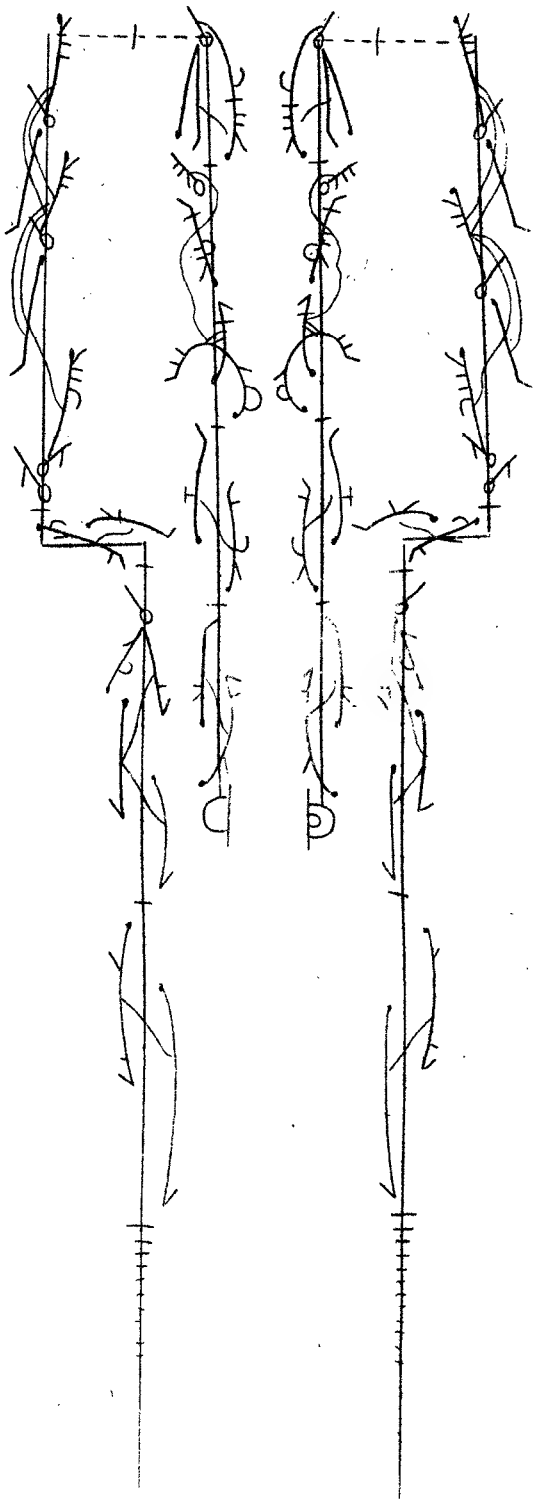


Entrée pour un Berger







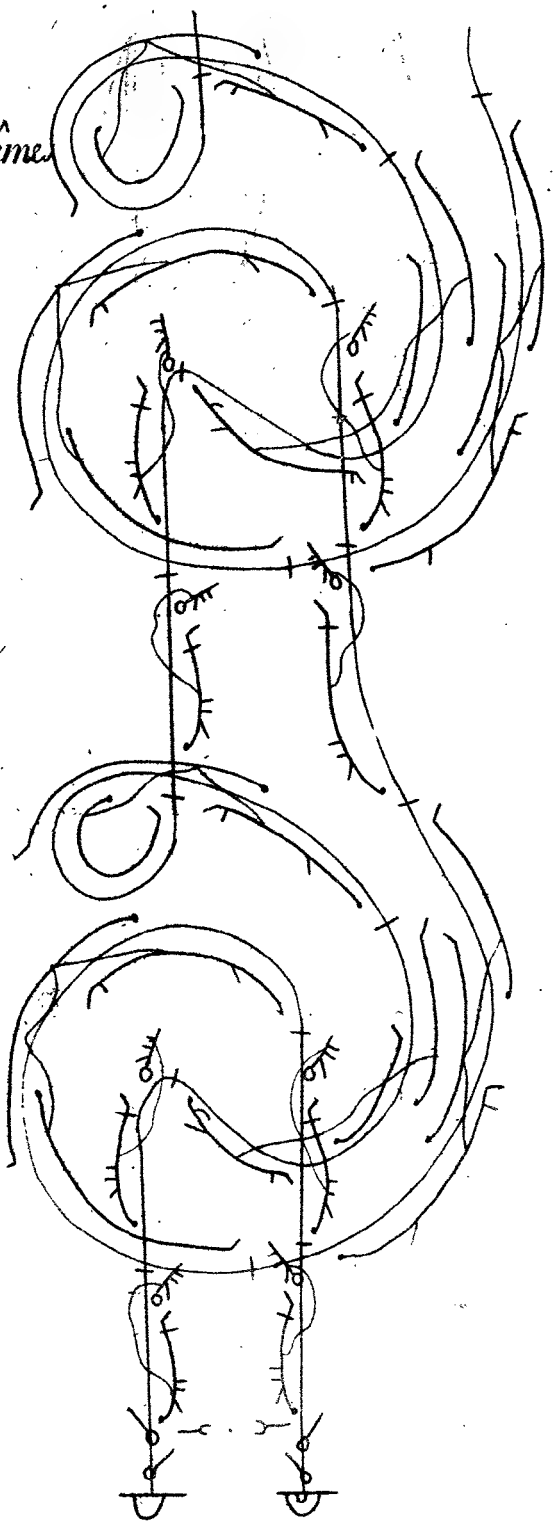


Bourée

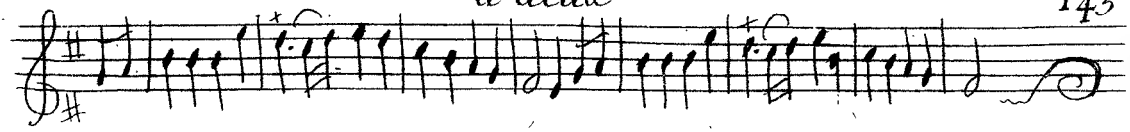
Bourée

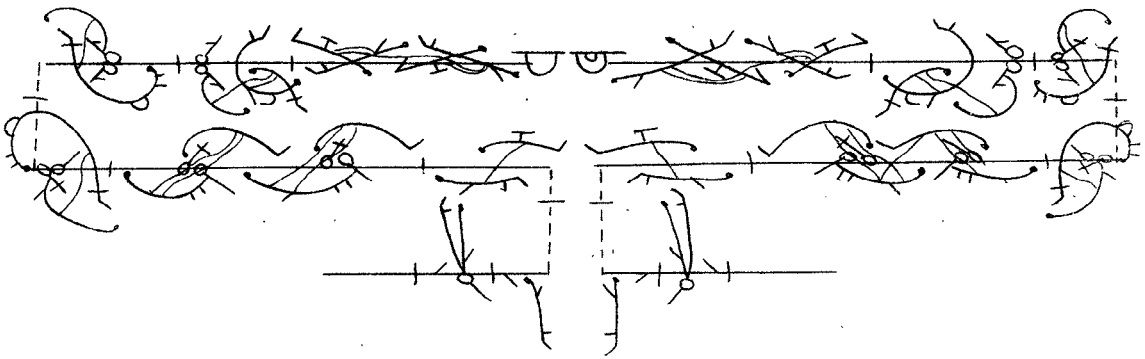
2.e Entrée

Dancée par les mêmes

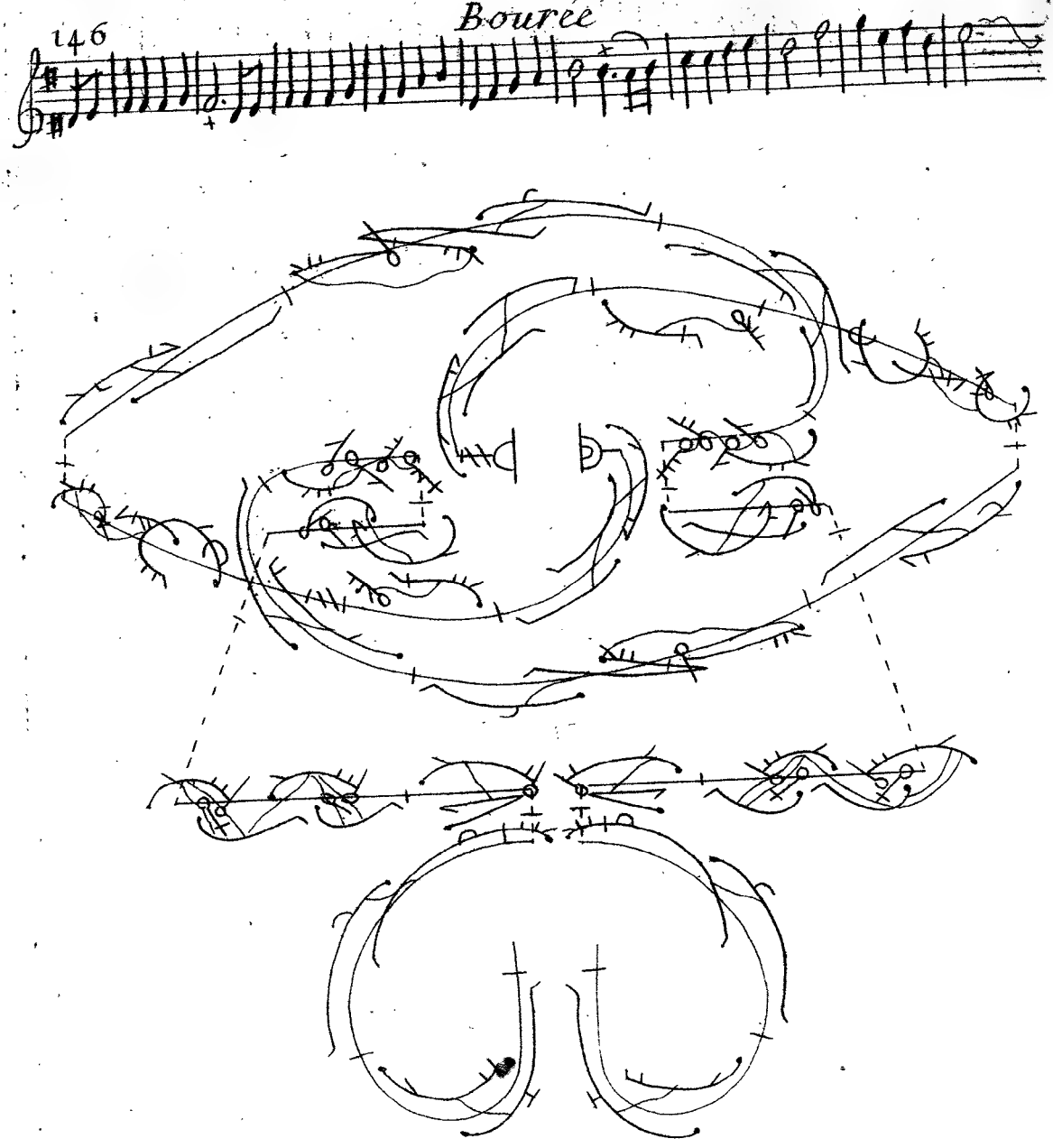


à deux





Bourée



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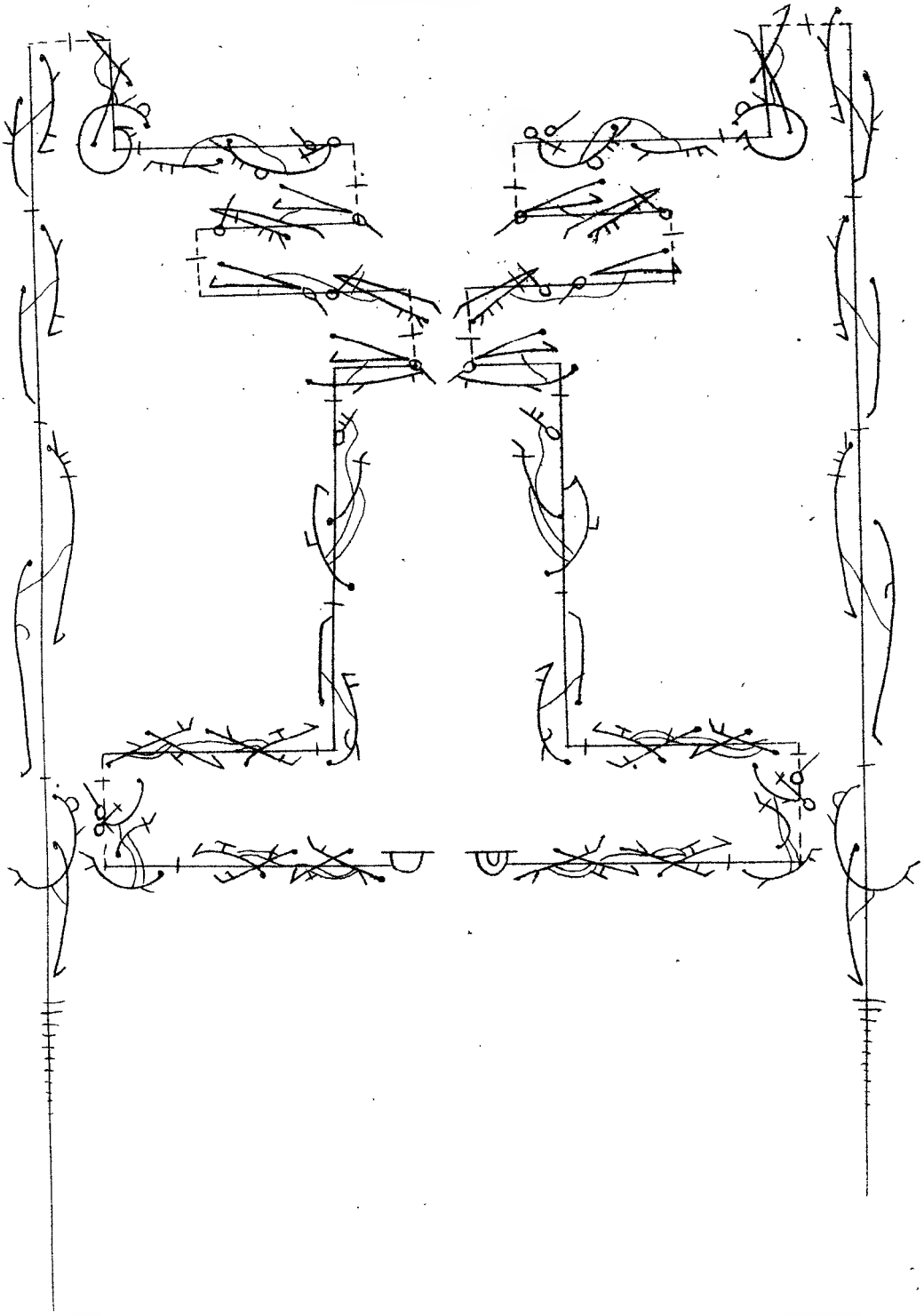
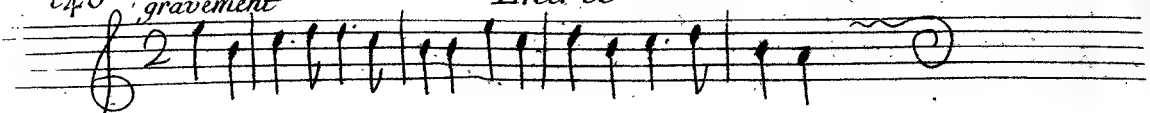


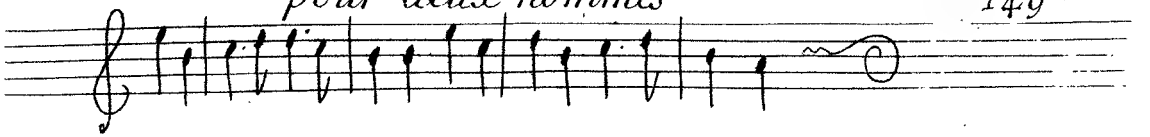
gravement

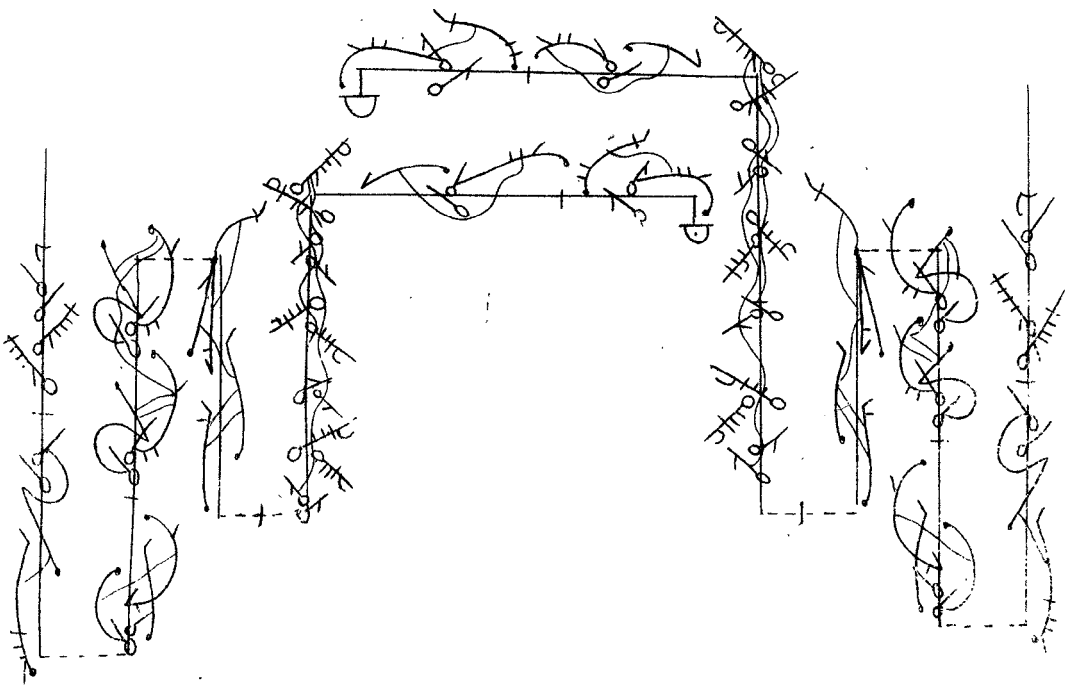


Entrée

Entrée pour deux hommes

Dancée par M.r l'Evêque et M.r Danjeville l'aîné.. à l'opera de Cadmus.





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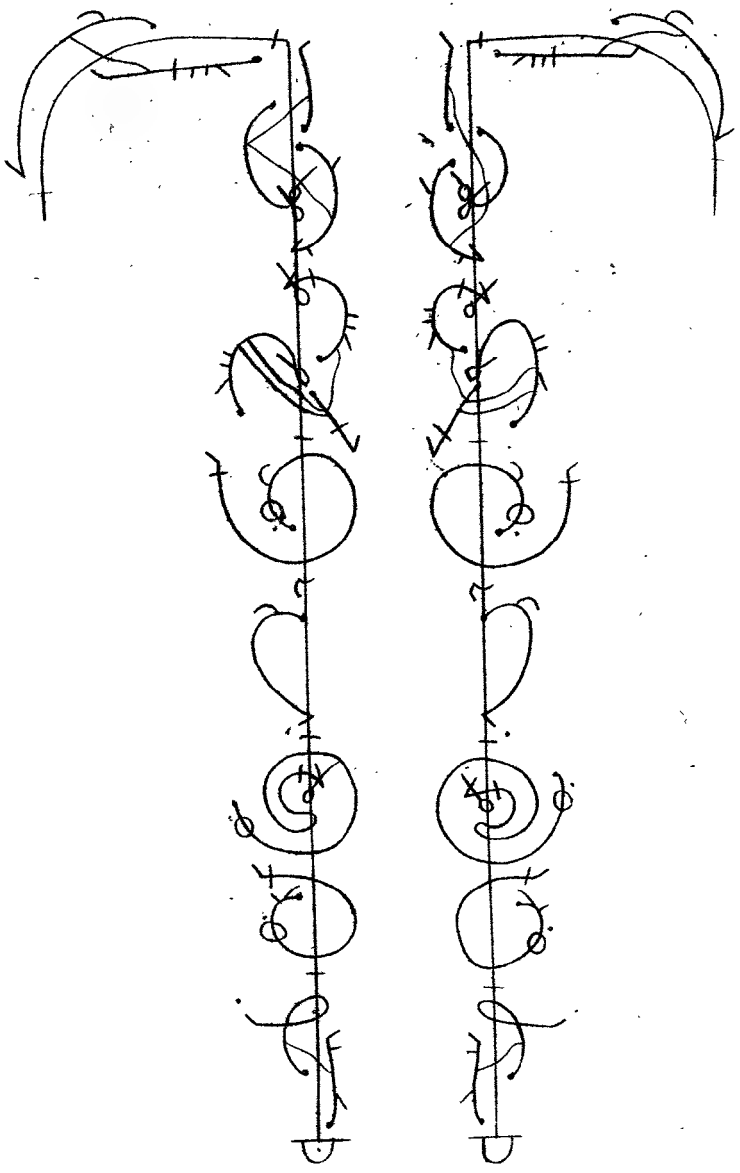
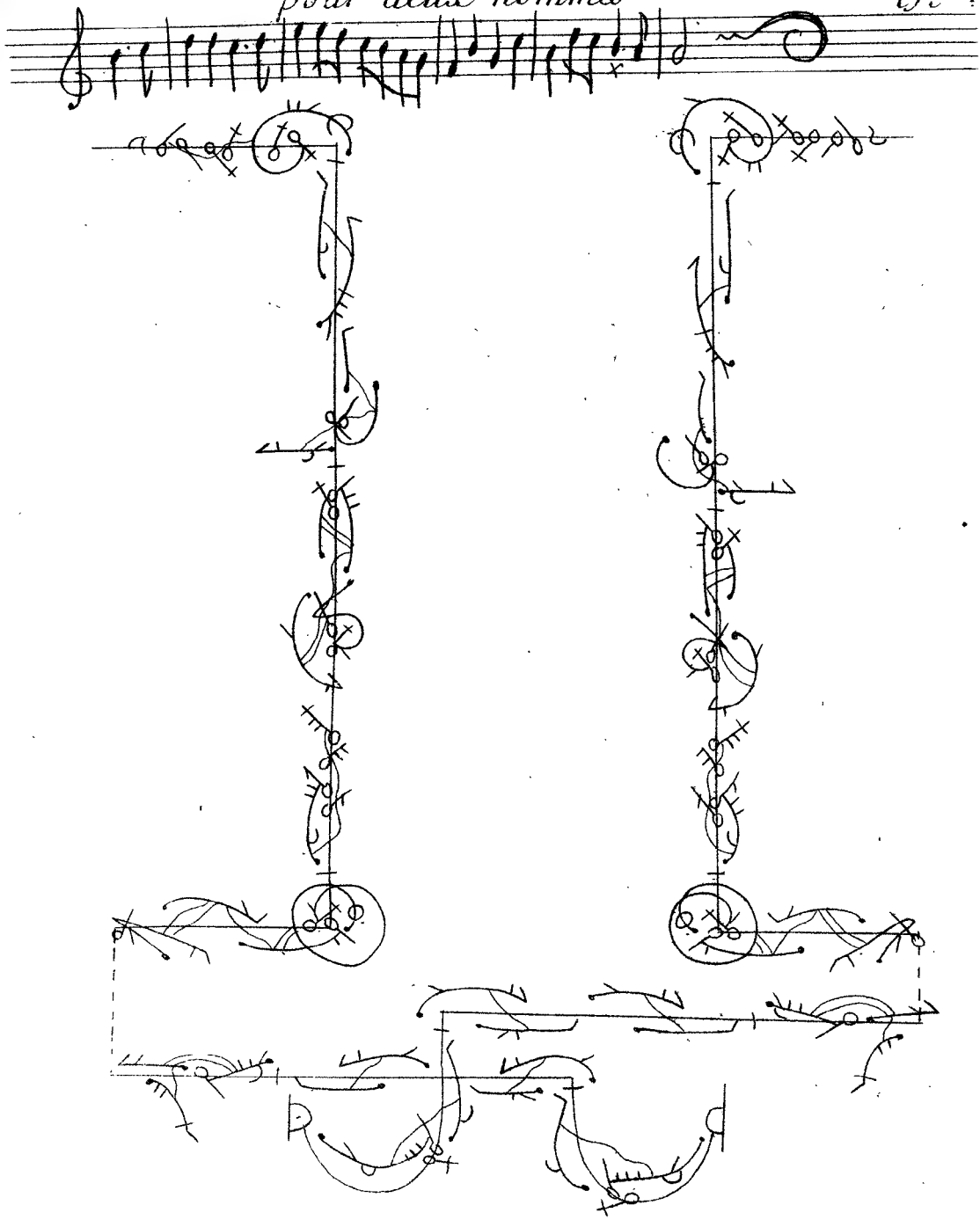
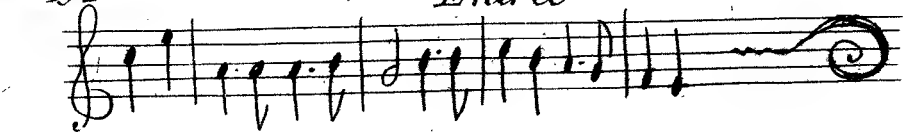
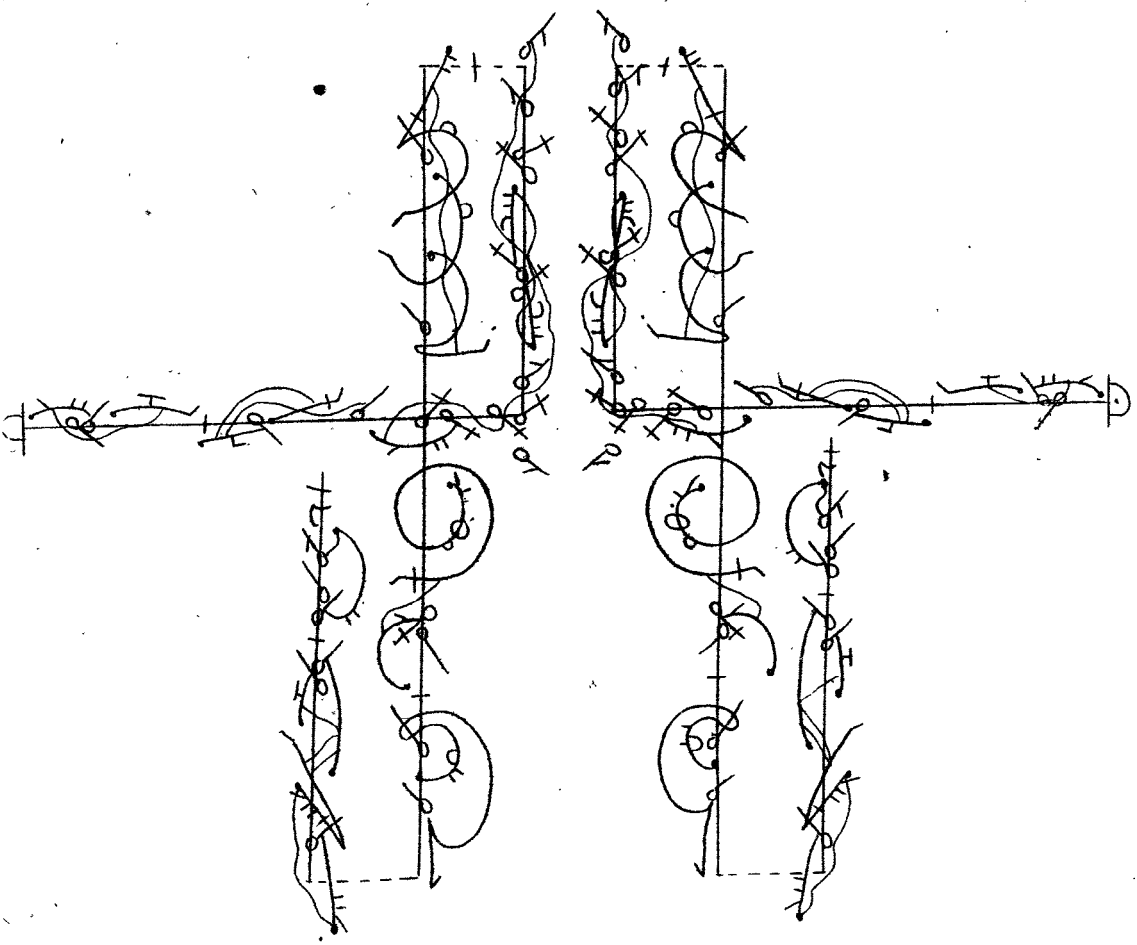
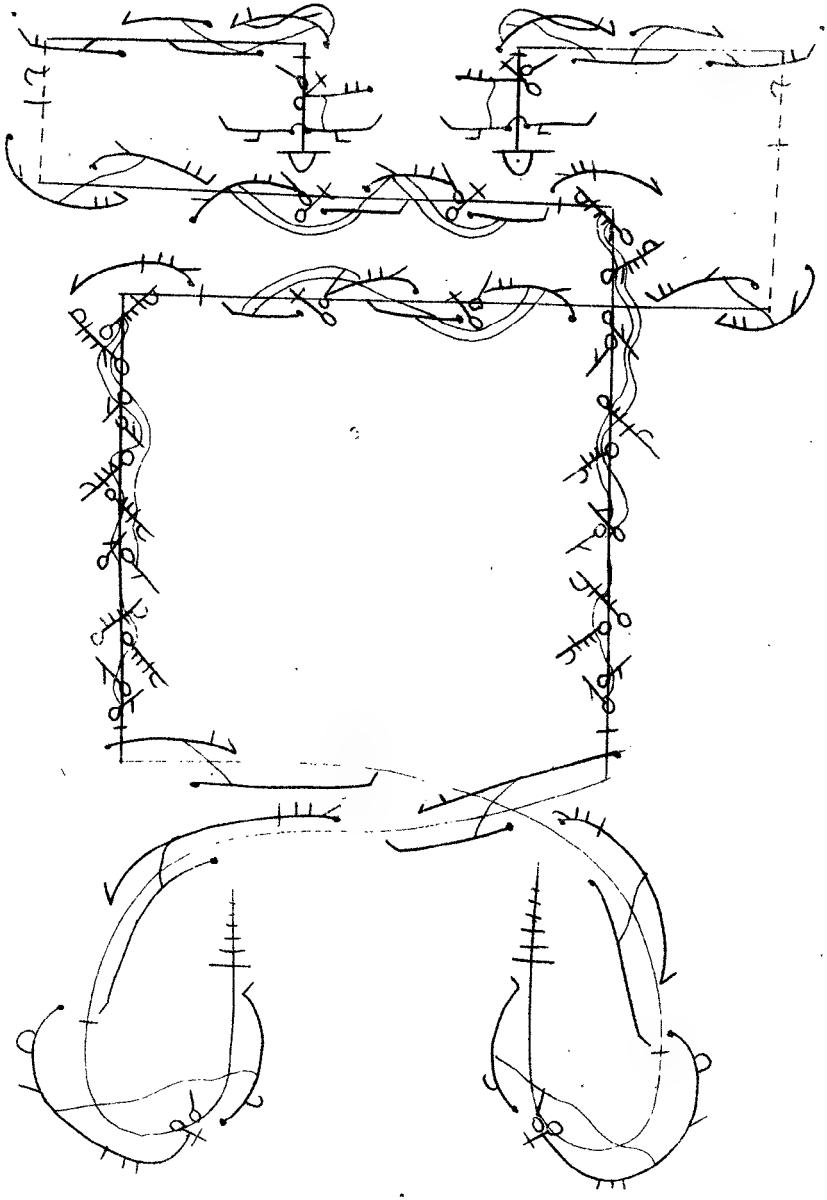


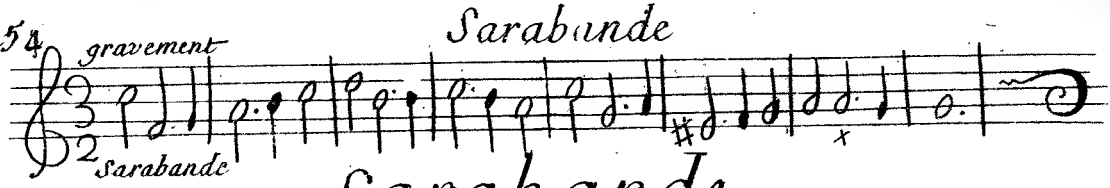


Entrée





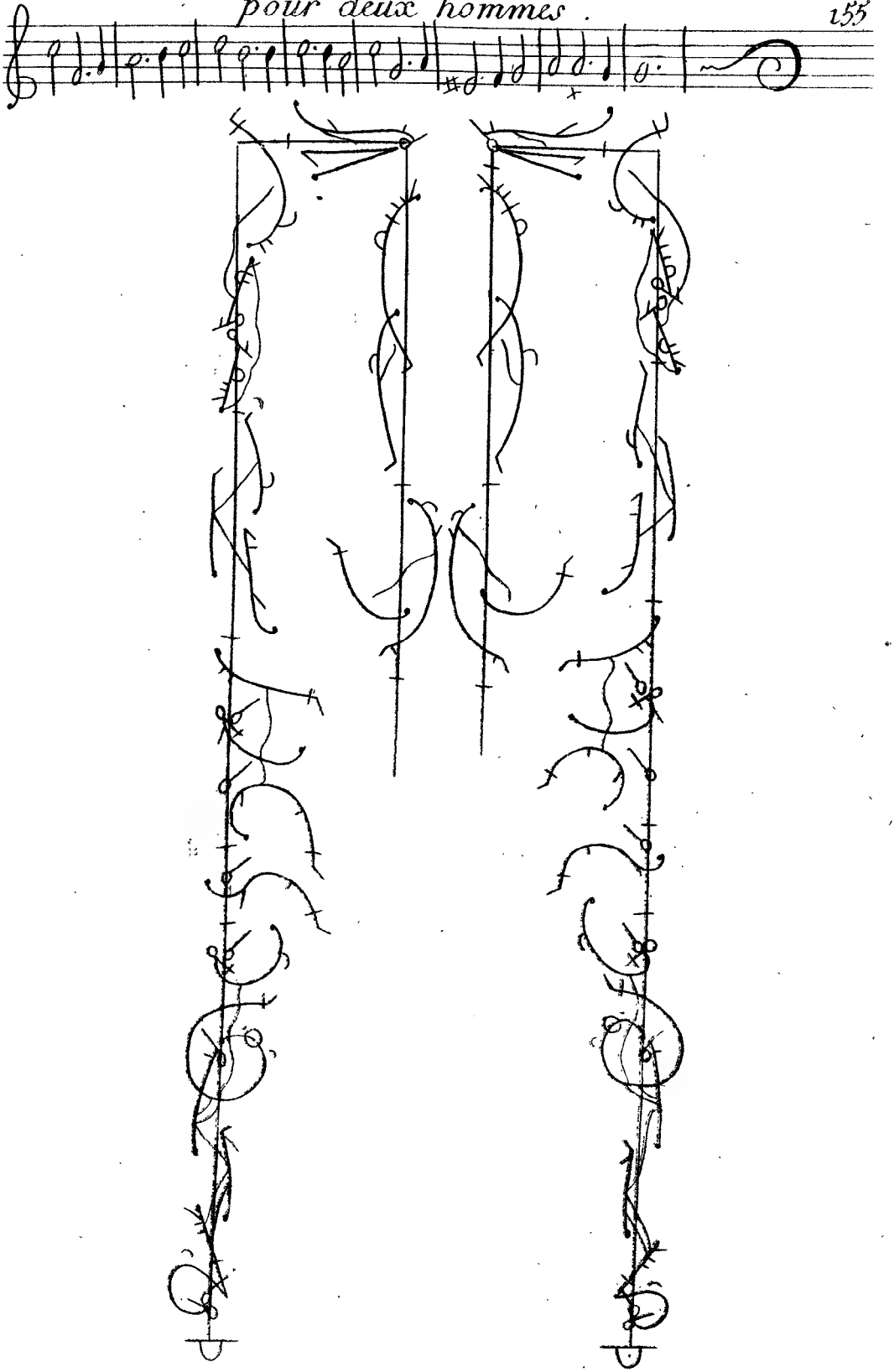




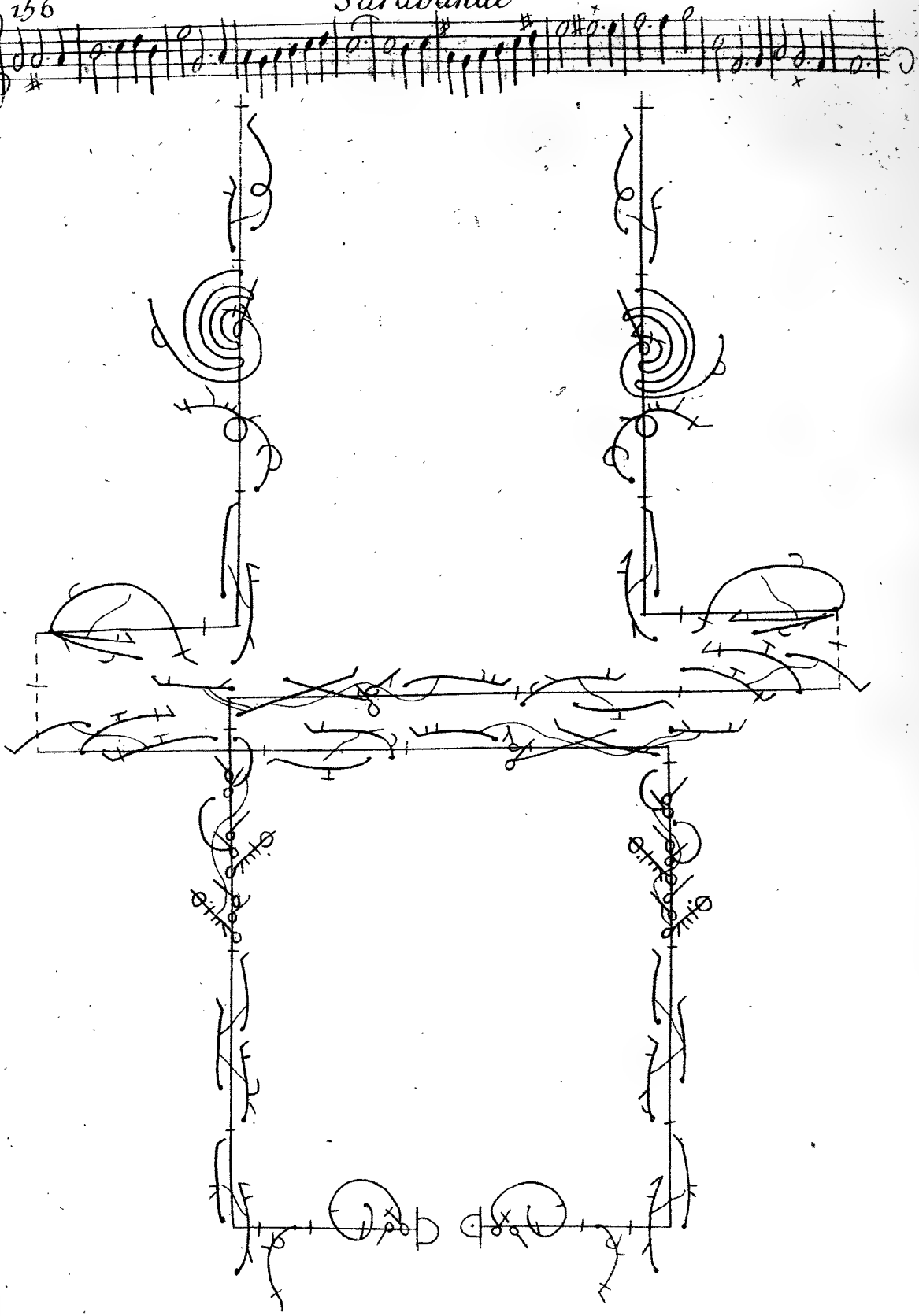
Sarabande pour deux hommes

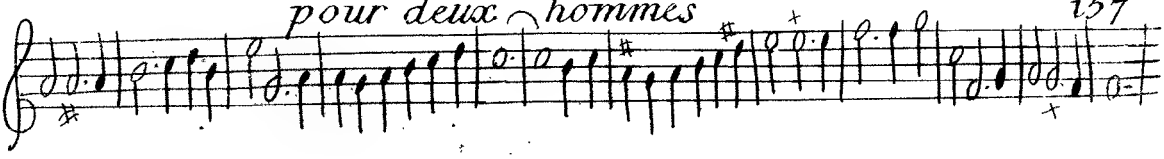
Dancée par Mr. Piffetot et Mr. Chevrier

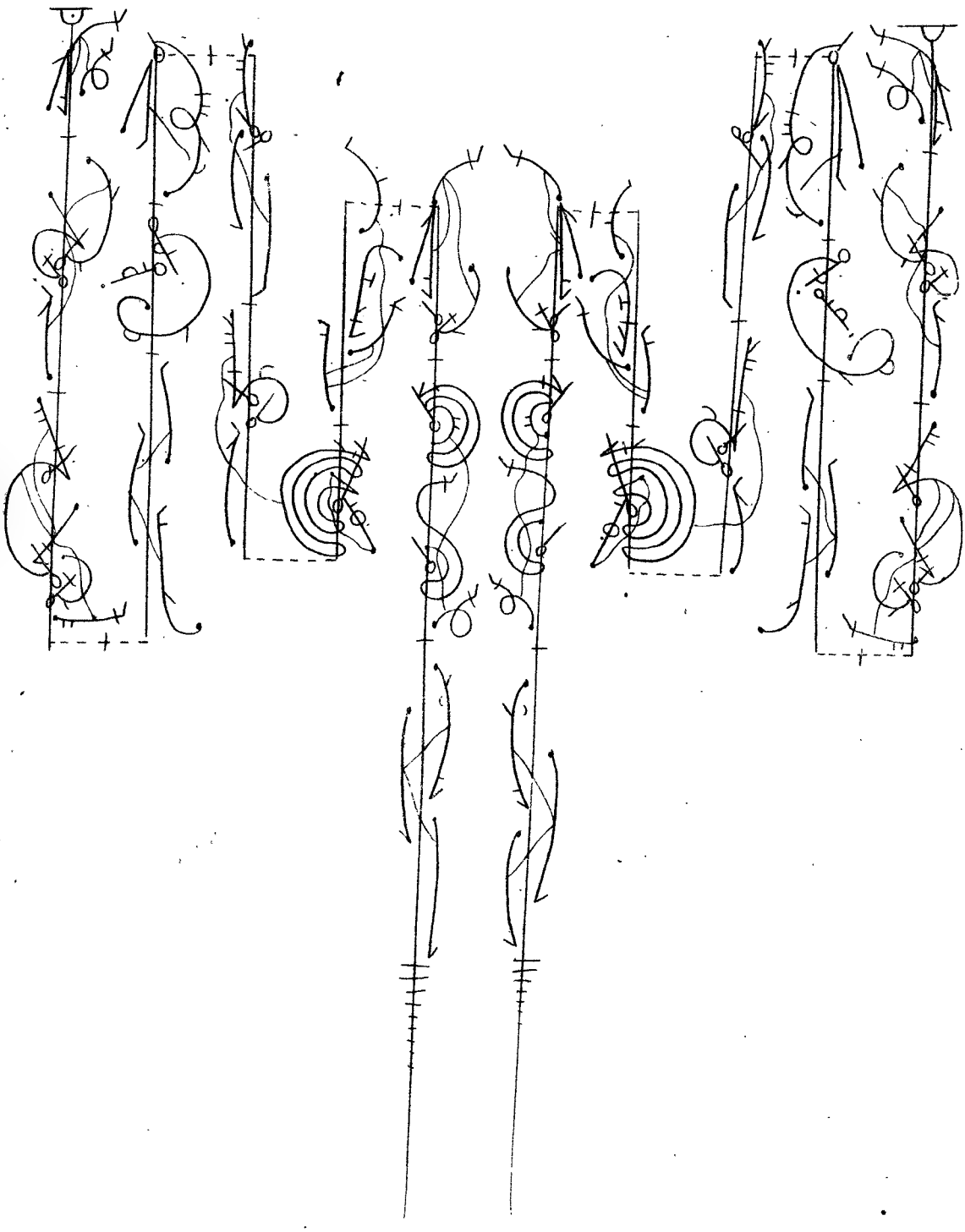
à l'Opera d'Alside.

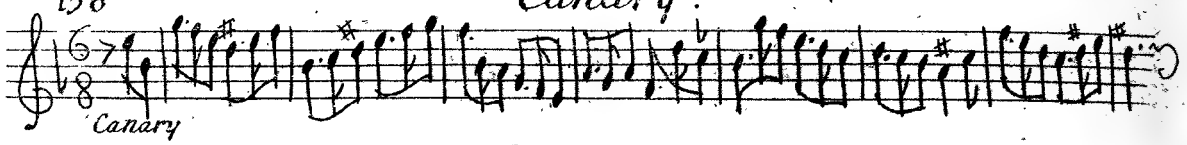


Sarabande



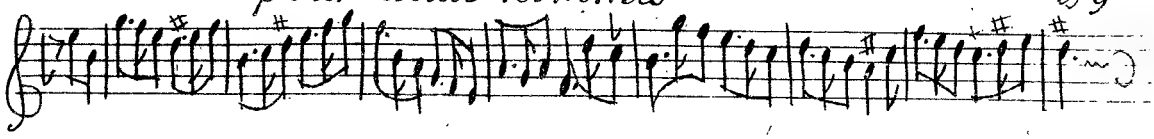


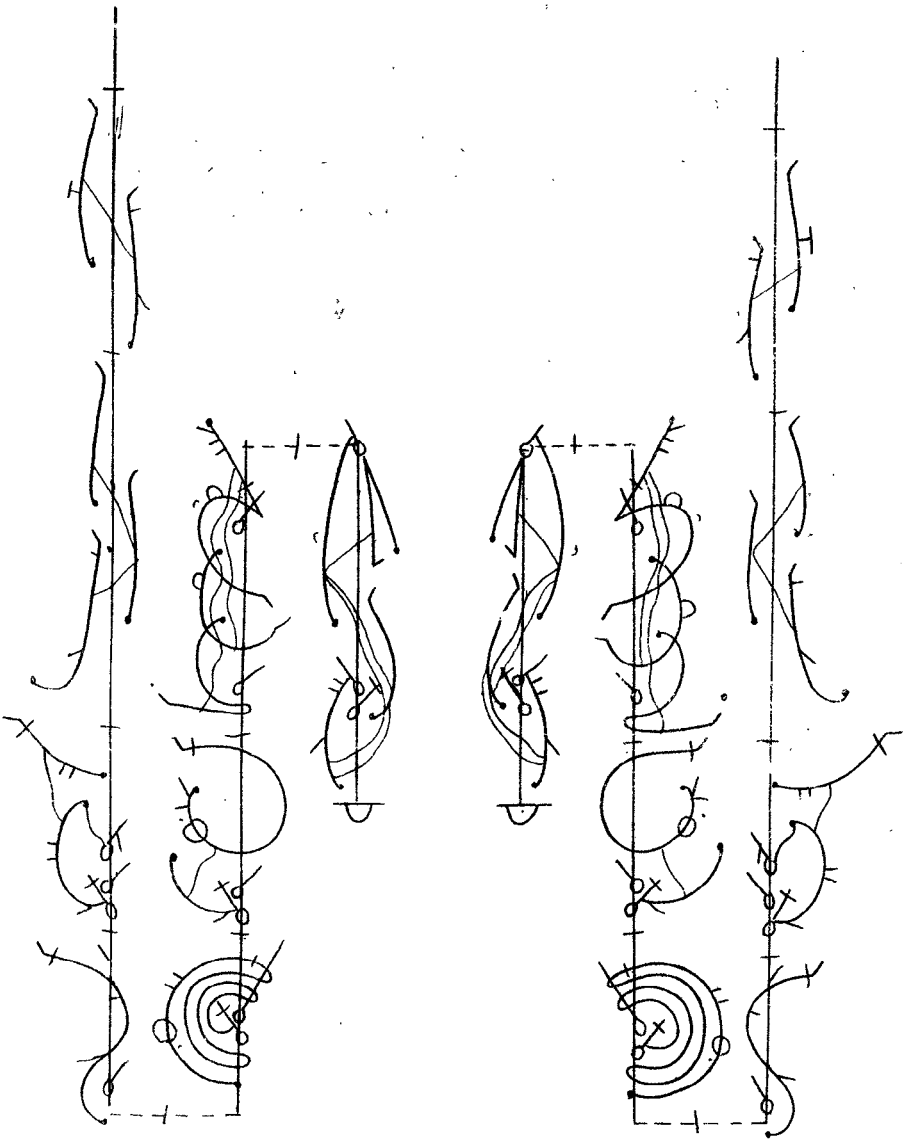




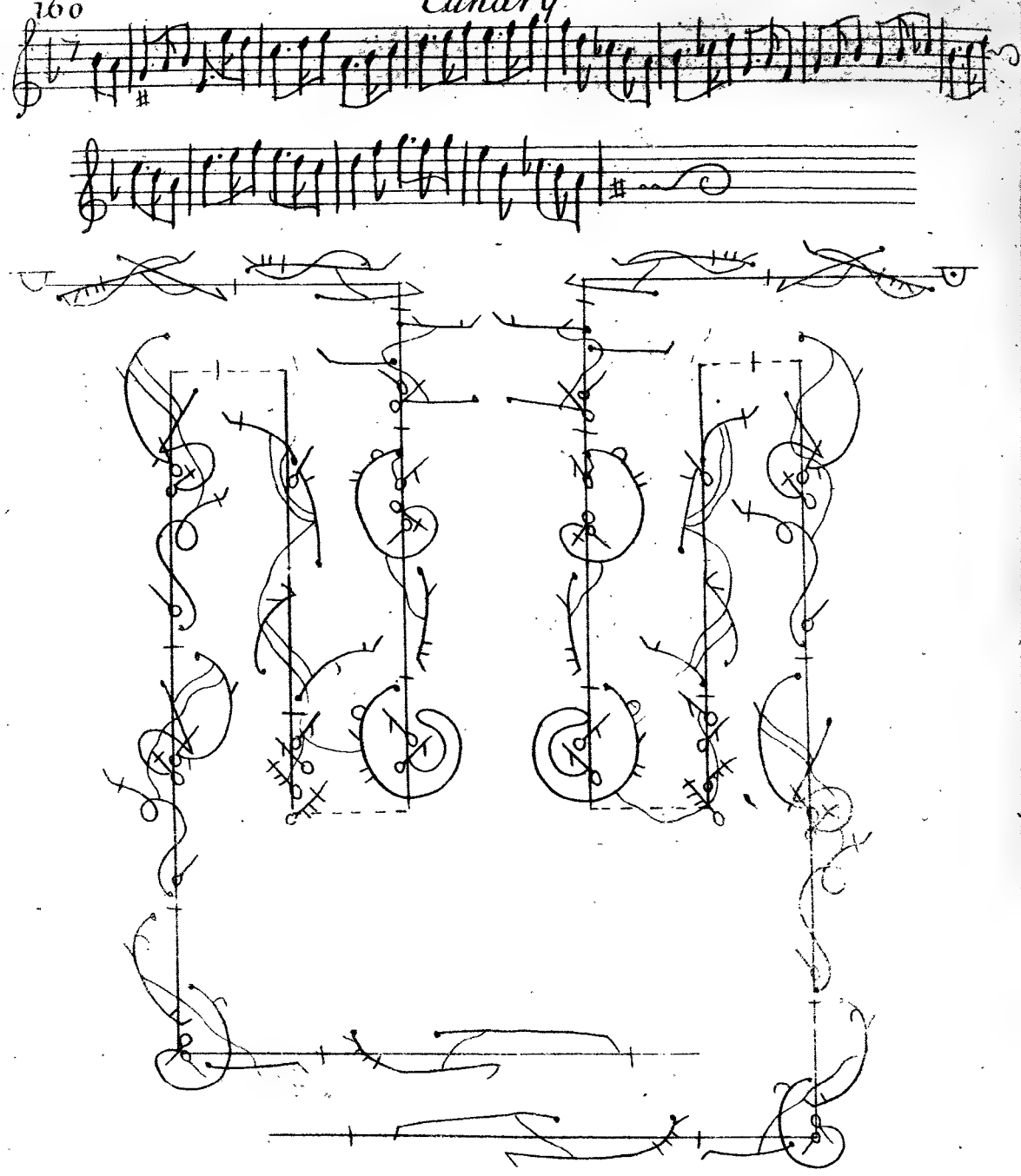
Canary
pour deux hommes

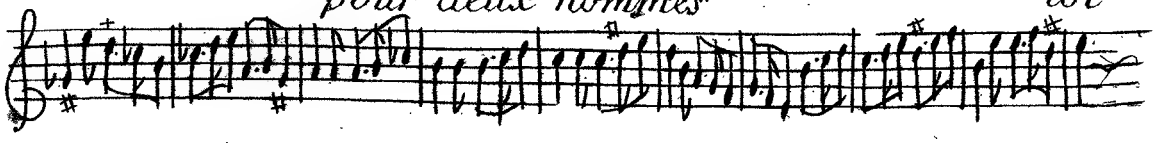
Dancée par M.r Piffetot et M.r Chevrier.
à l'Opera de Didon.

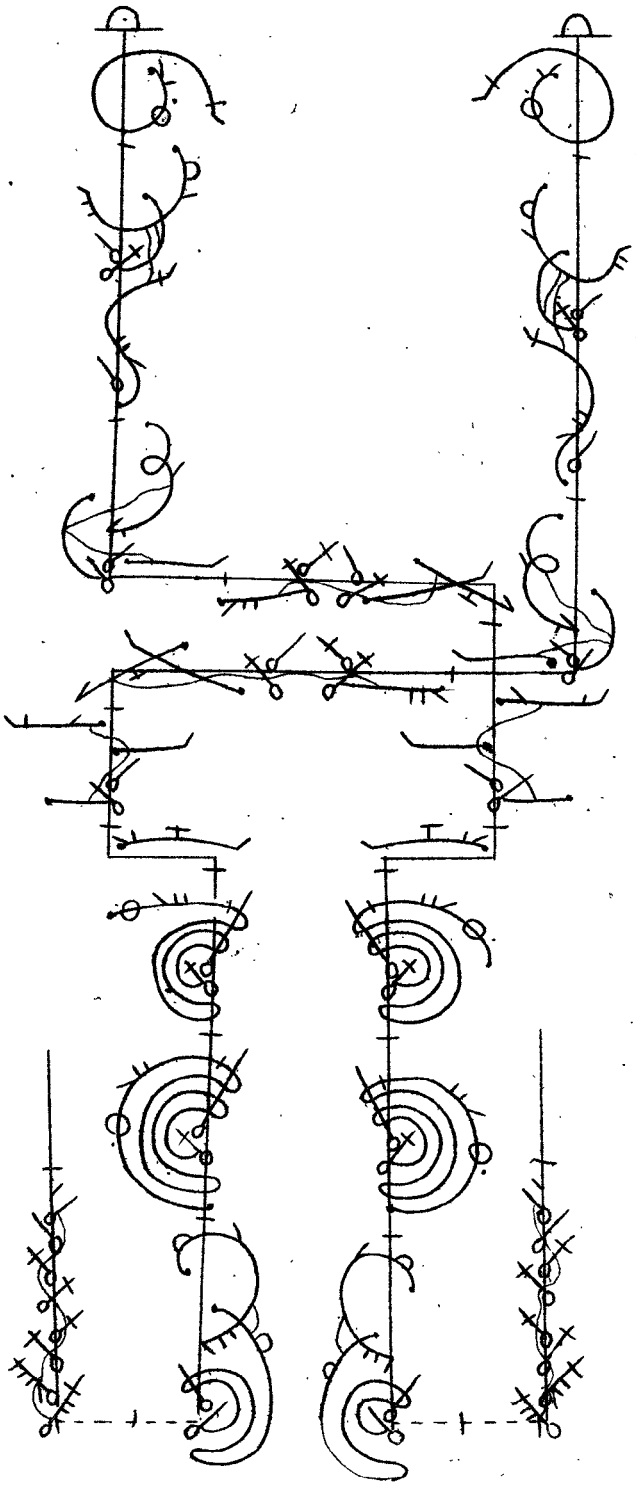




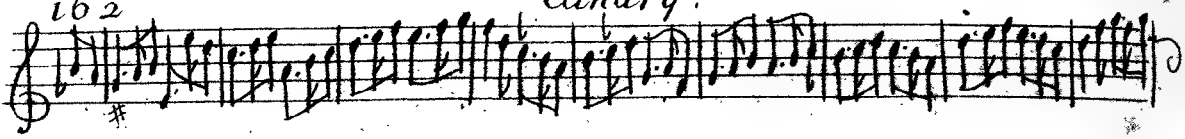
Canary

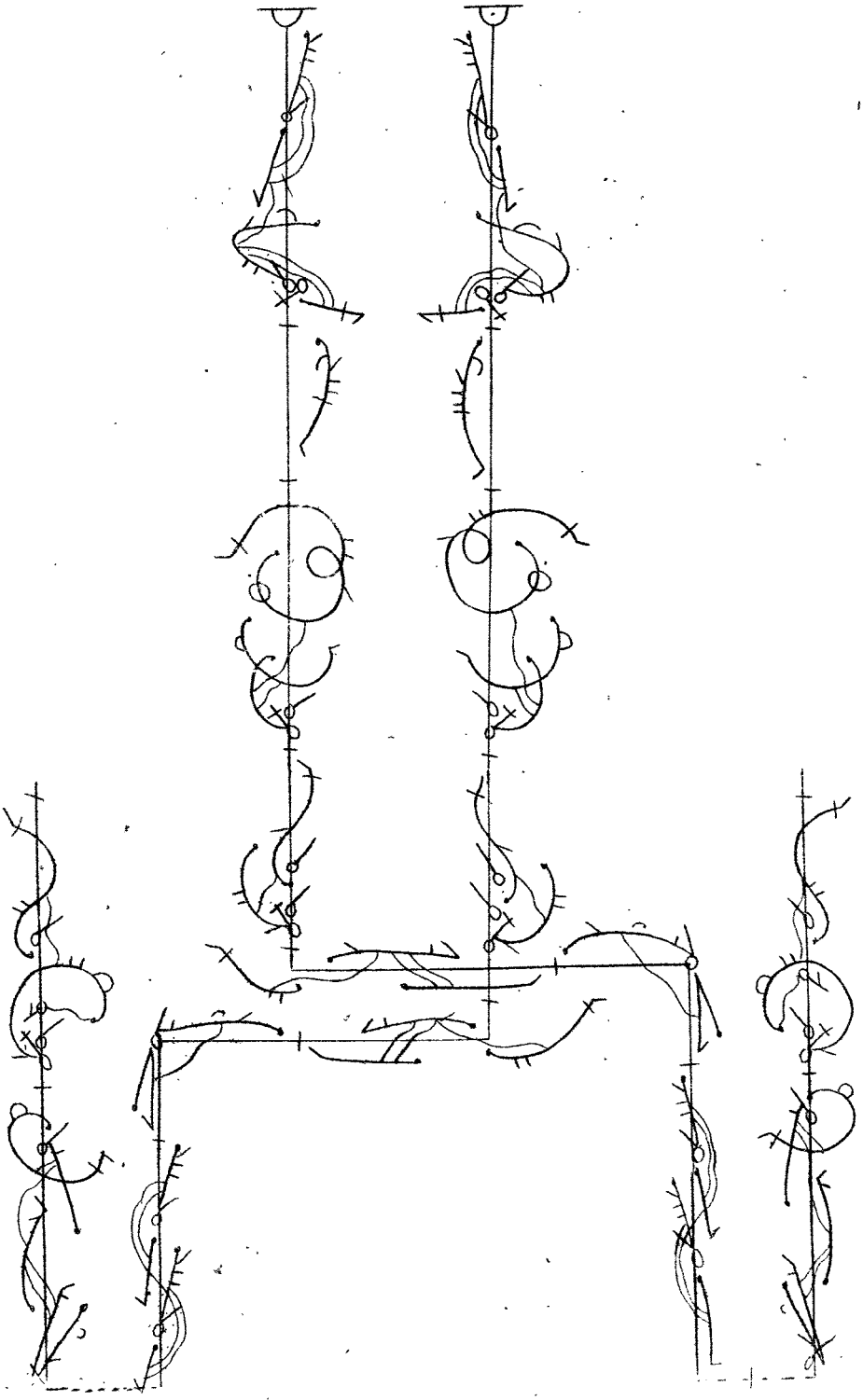


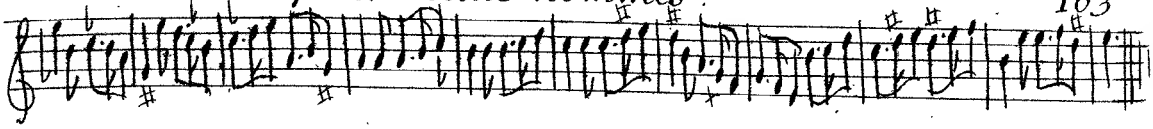


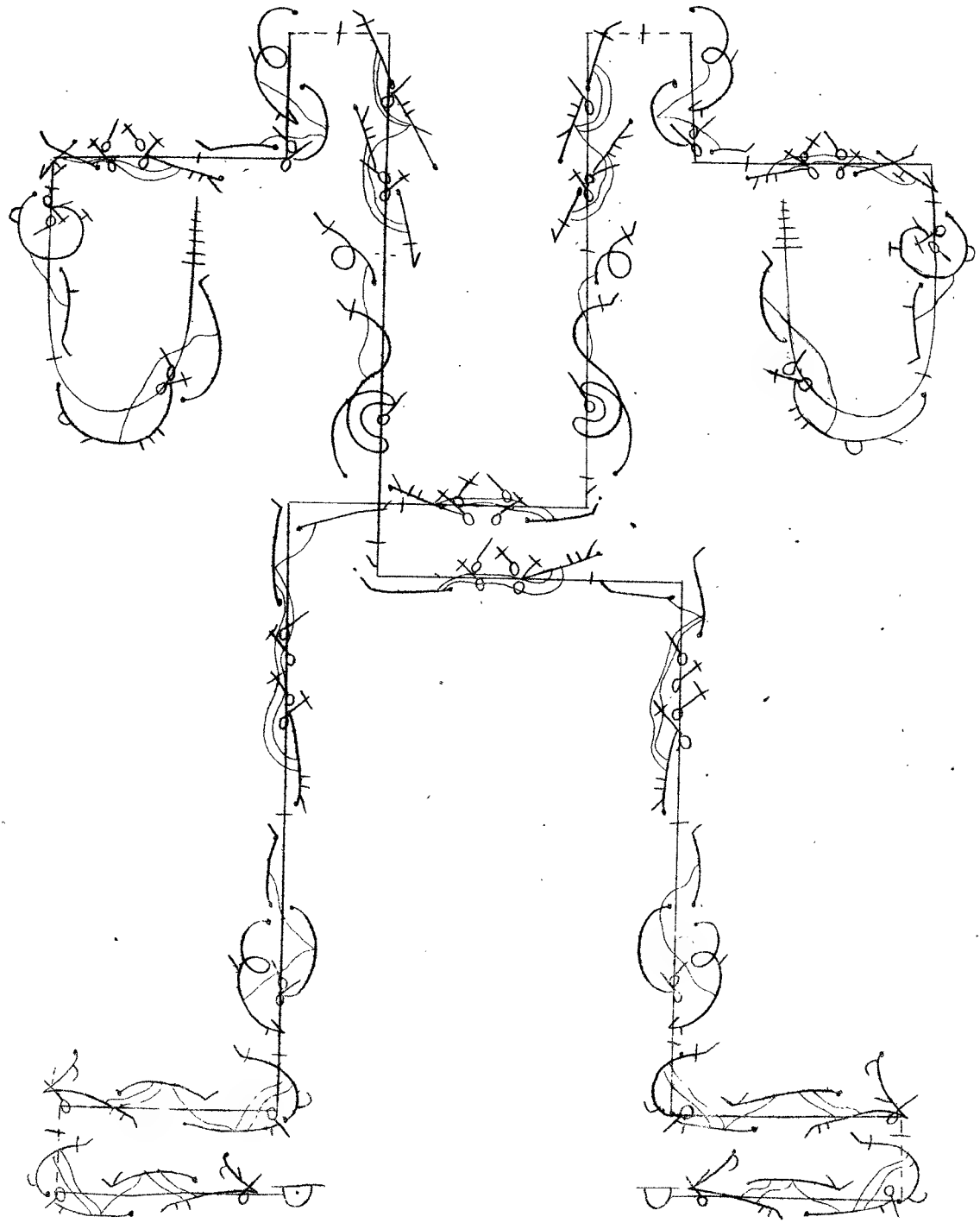


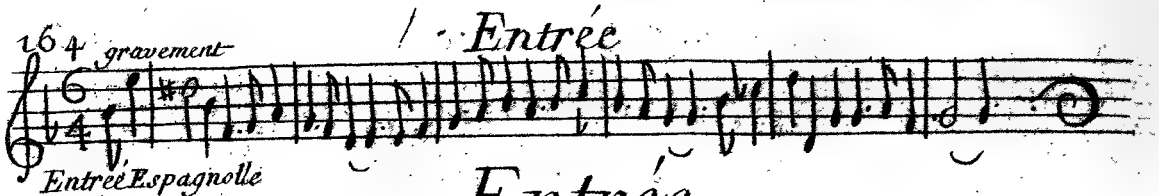
Canary.





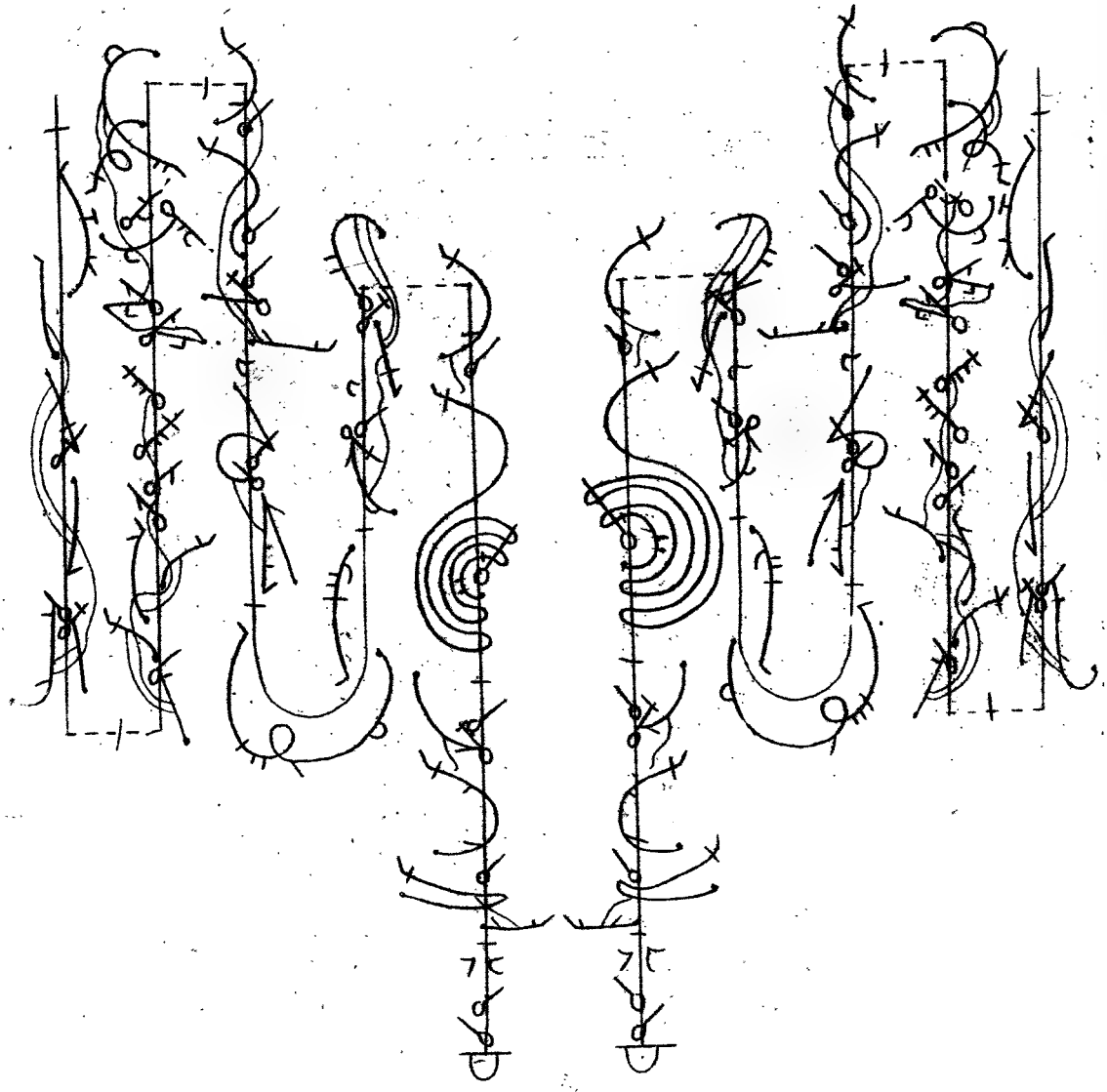


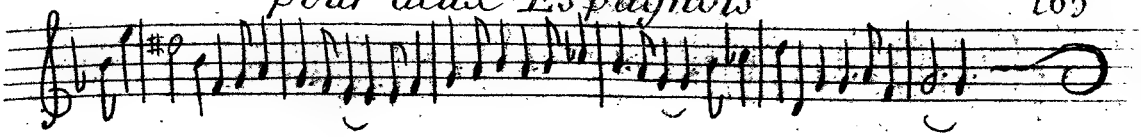


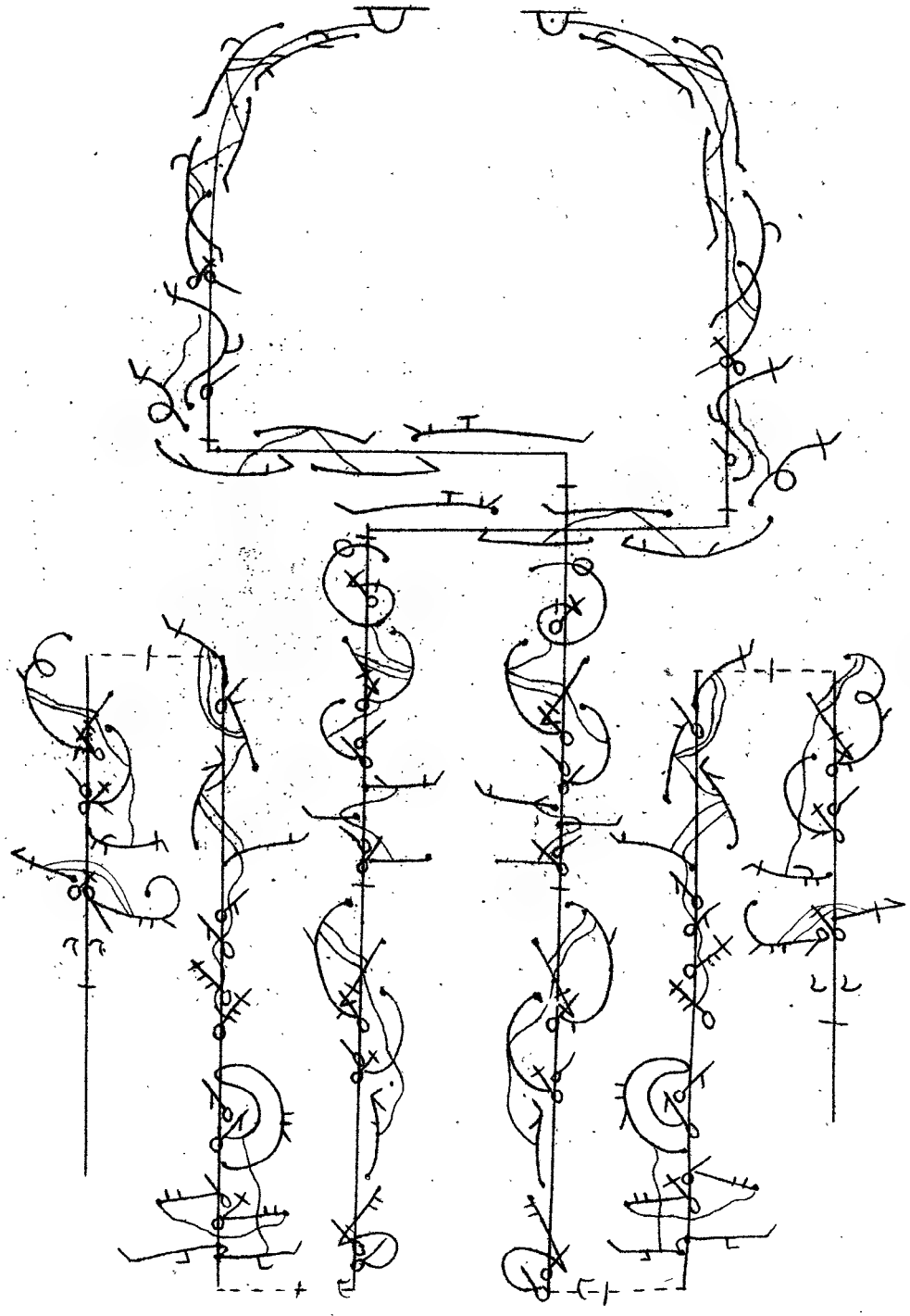


Entrée
pour deux hommes

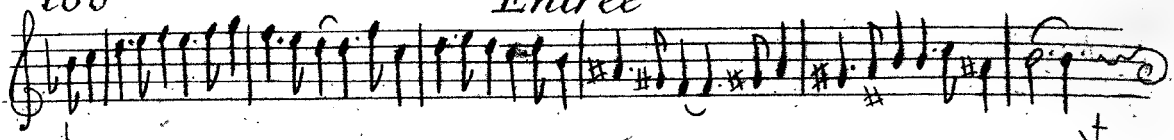
Dancée par Mr. Pisfetau et Mr. Cherrier.
au Ballet de l'Europe galante.

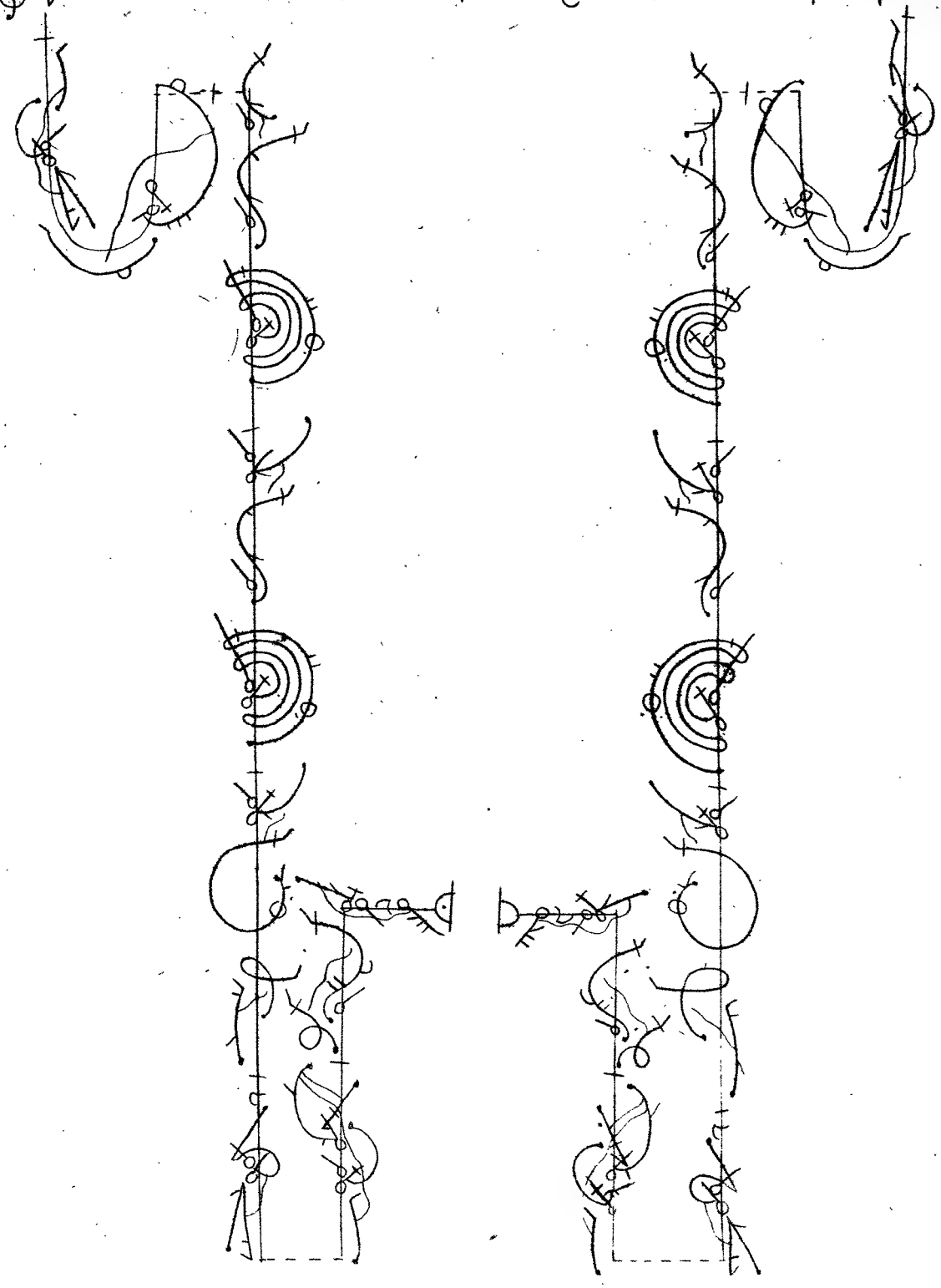


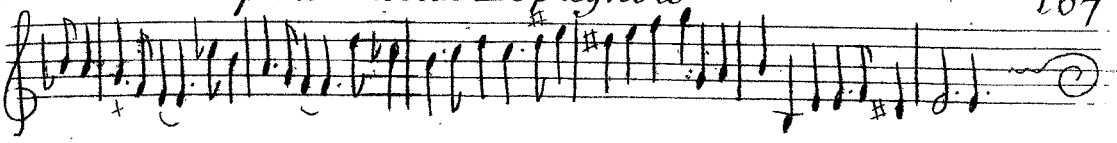


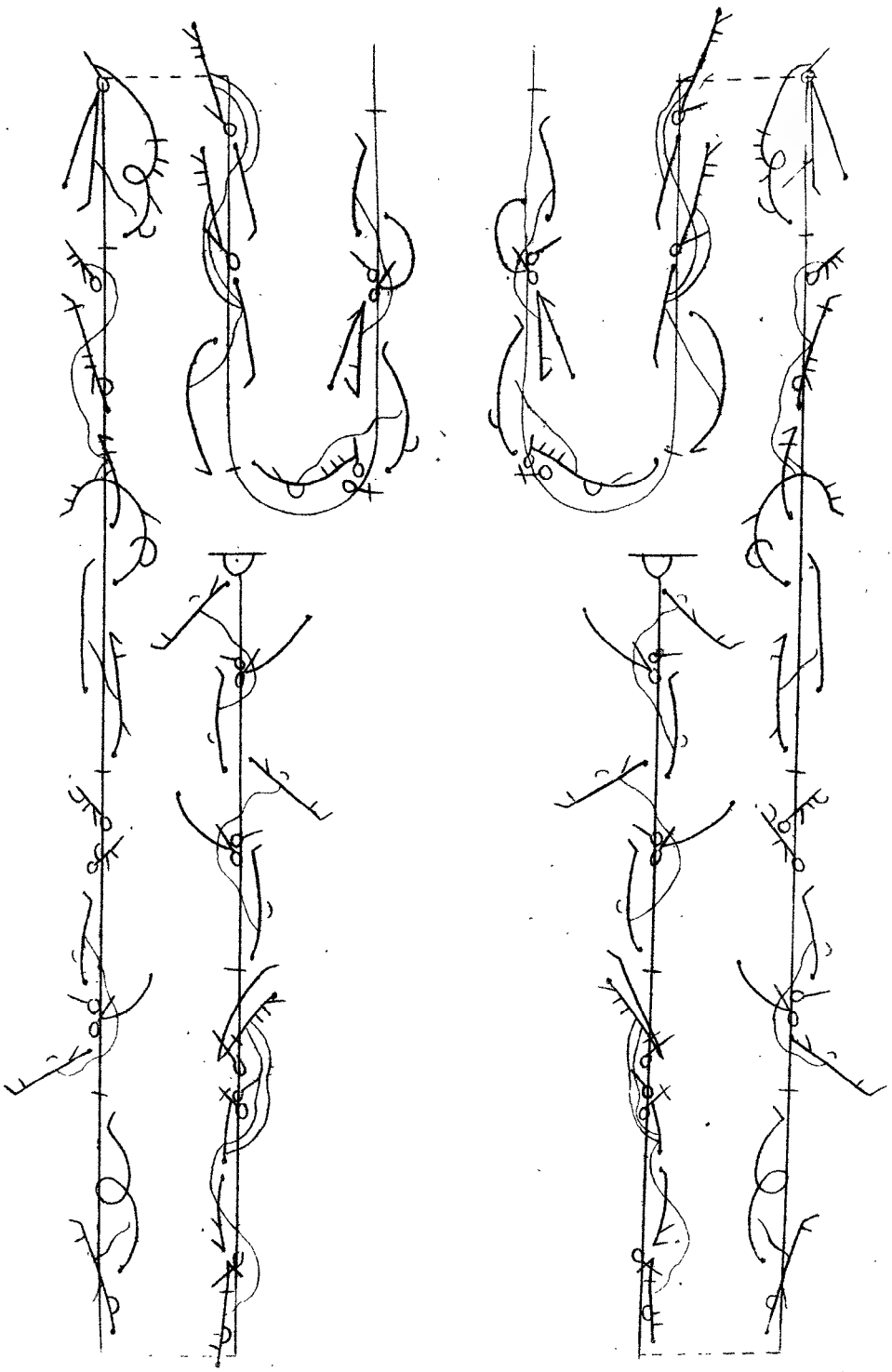


Entrée

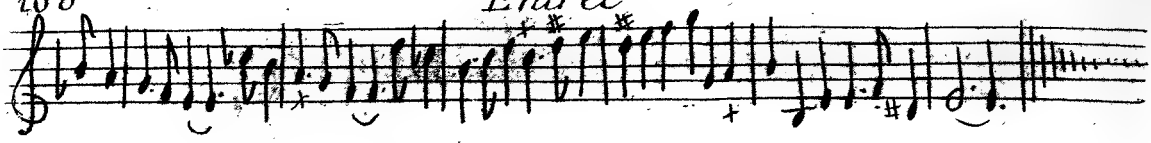


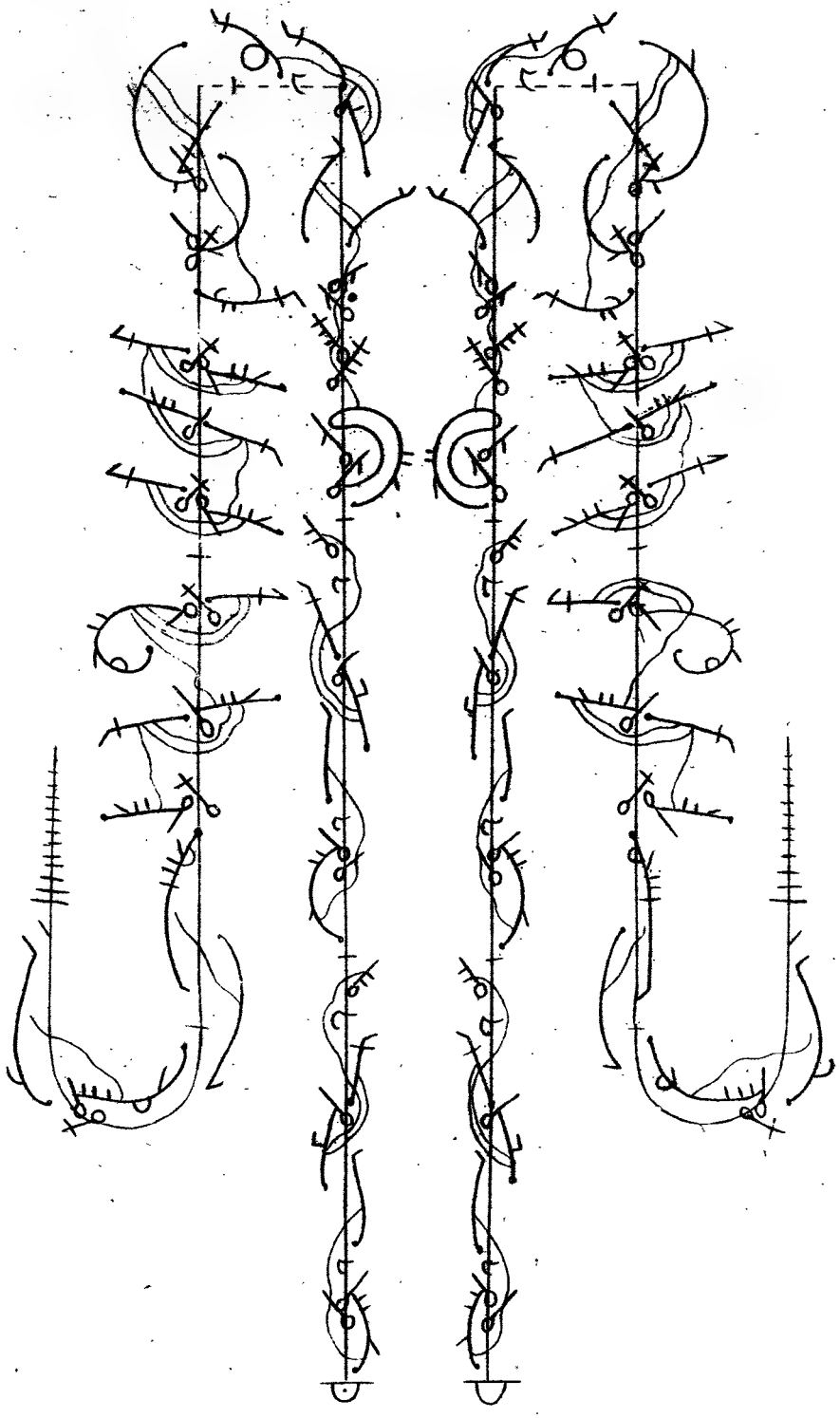


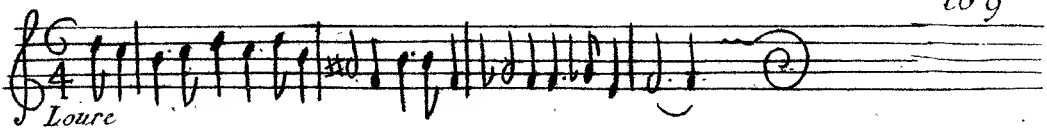




Entrée



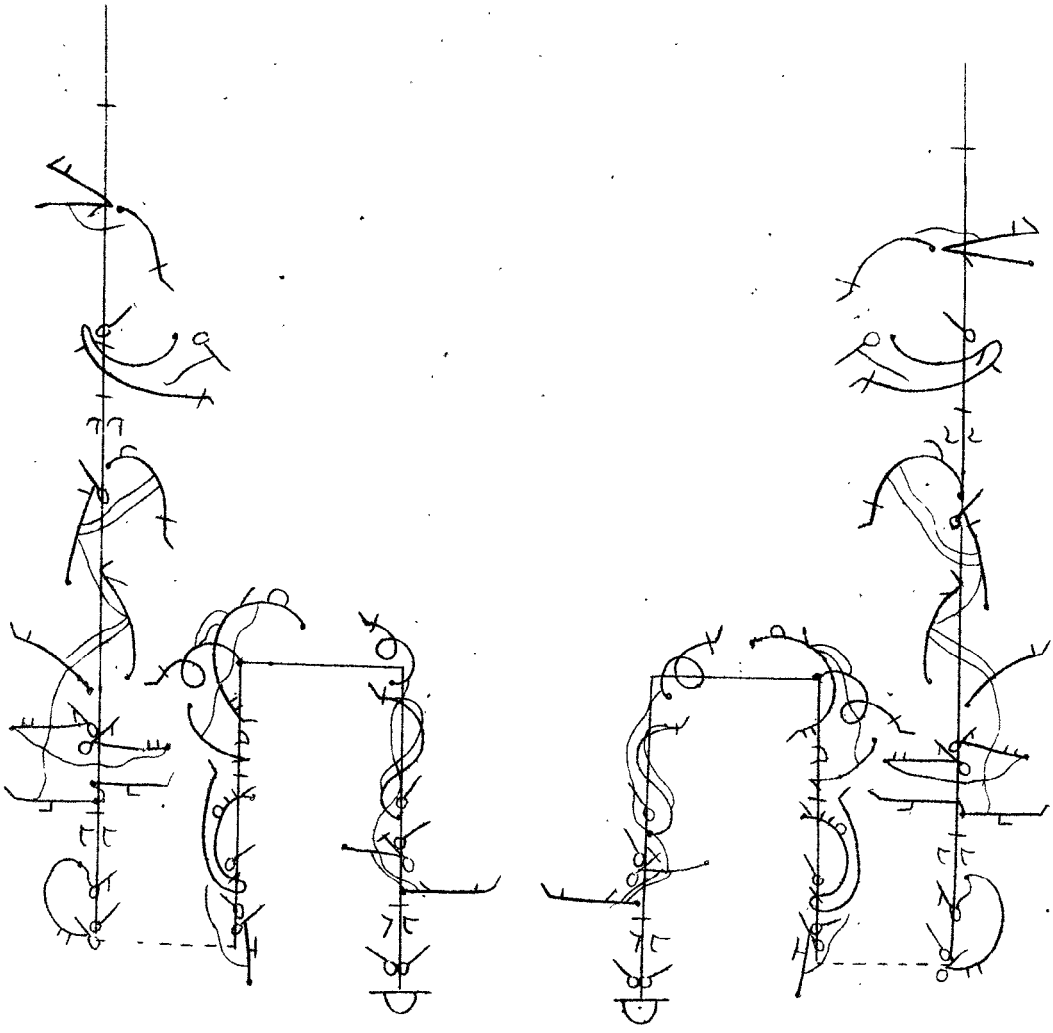




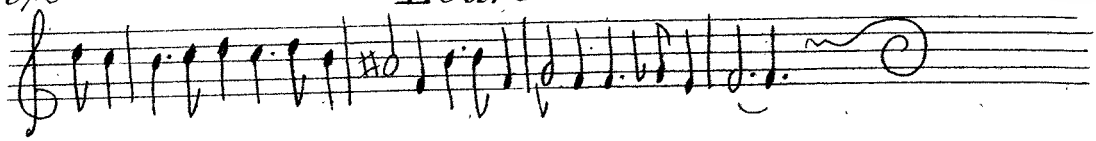
Loure pour deux hommes

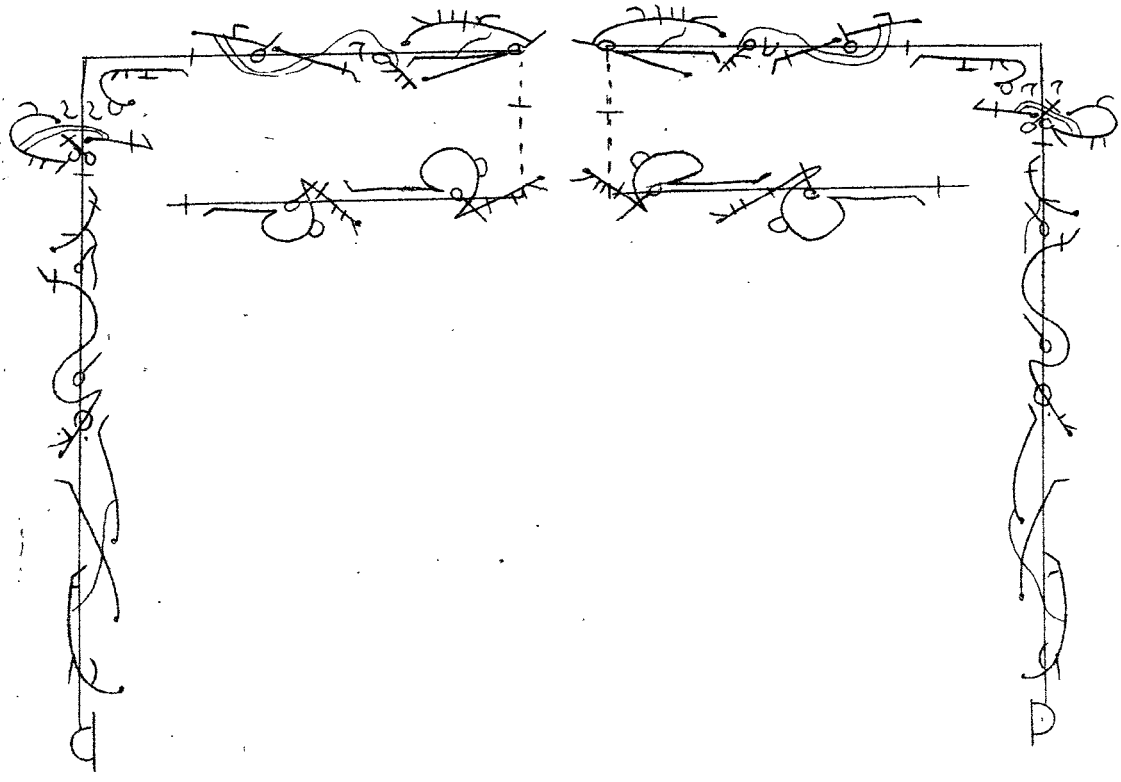
Dancée par M.r Blondy et M.r Philbois

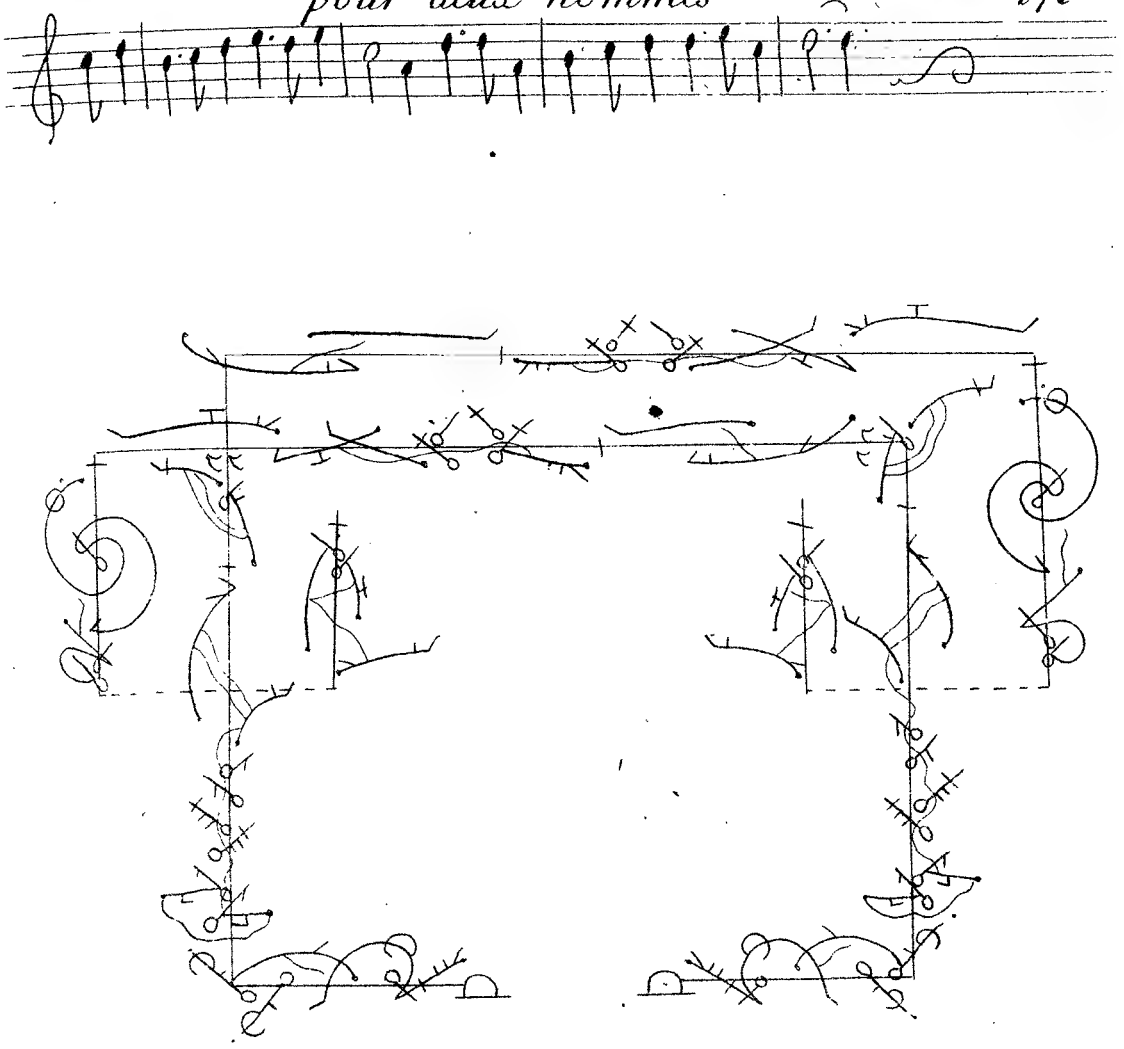
à l'opera de Scilla.



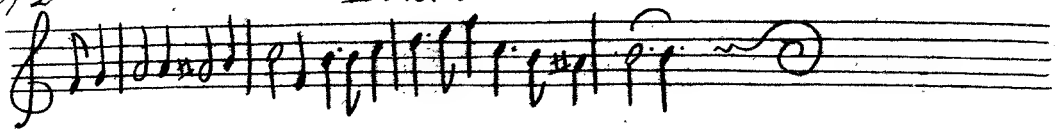
Loure

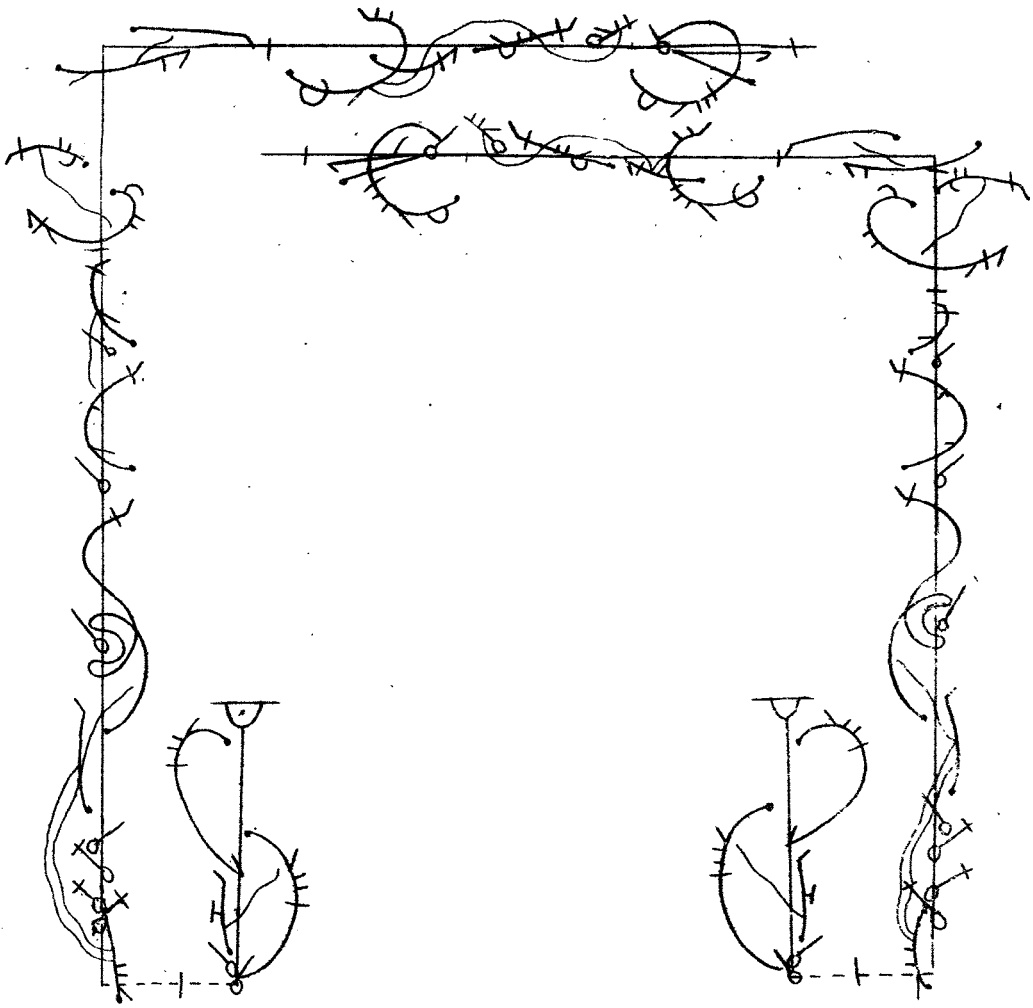


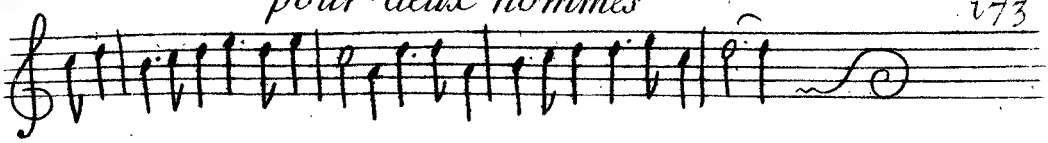


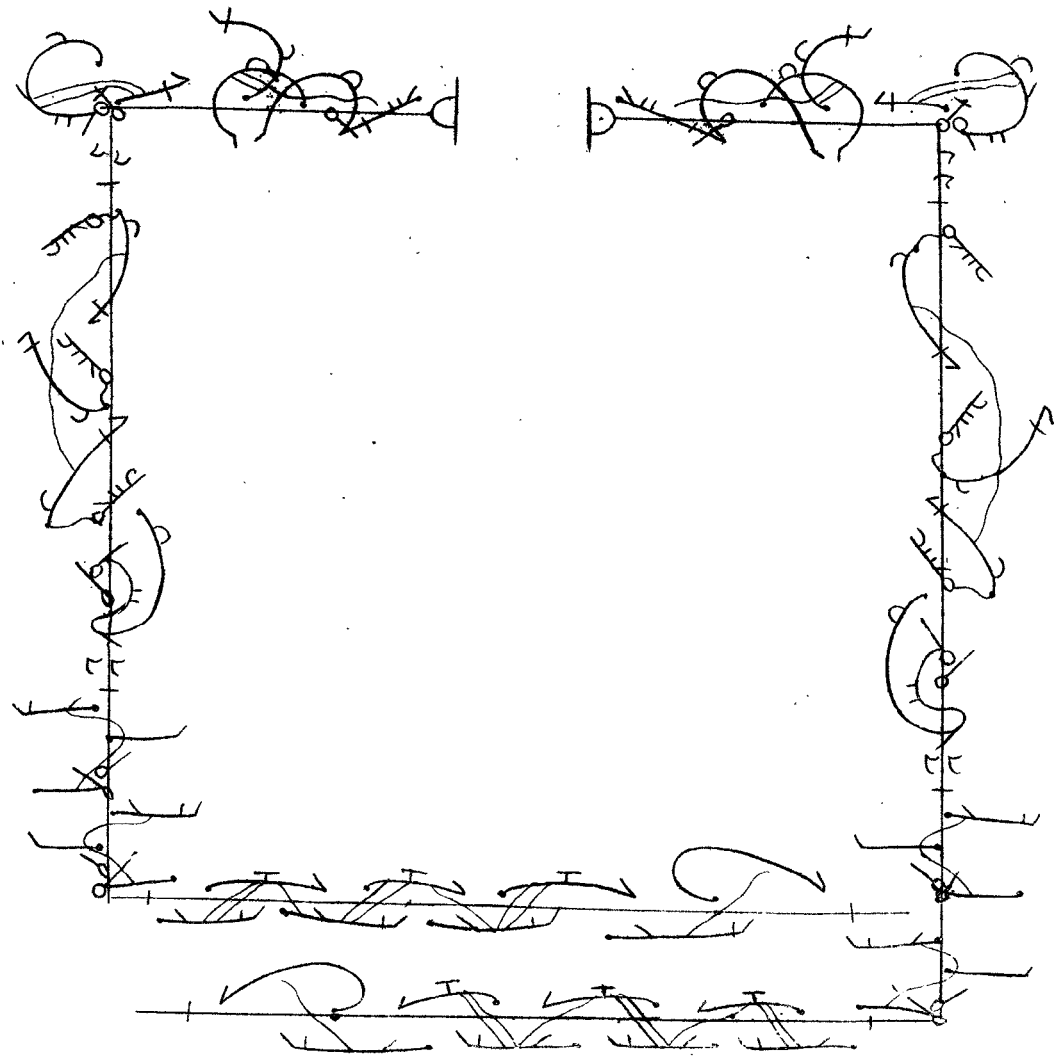


Loure

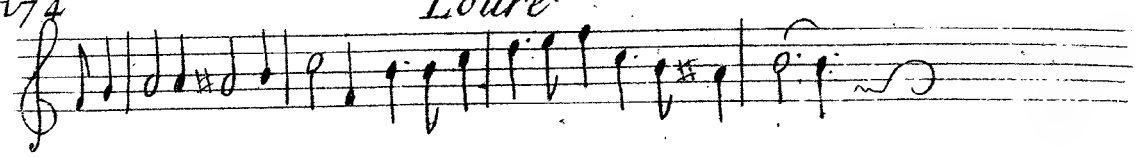


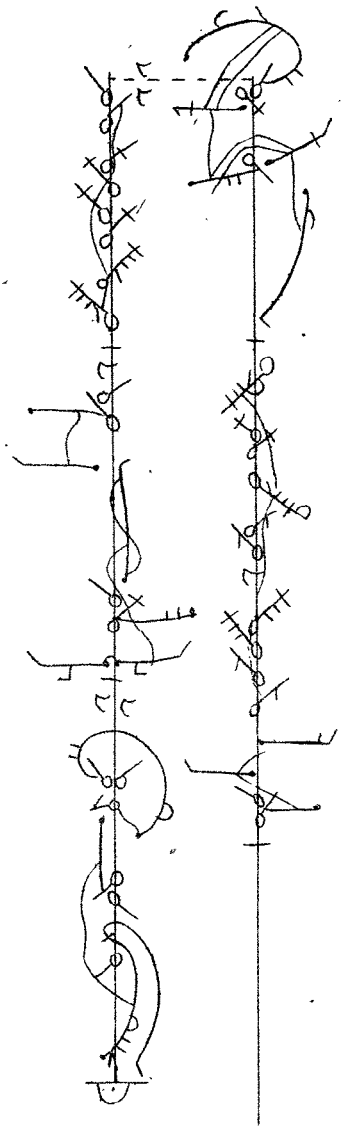


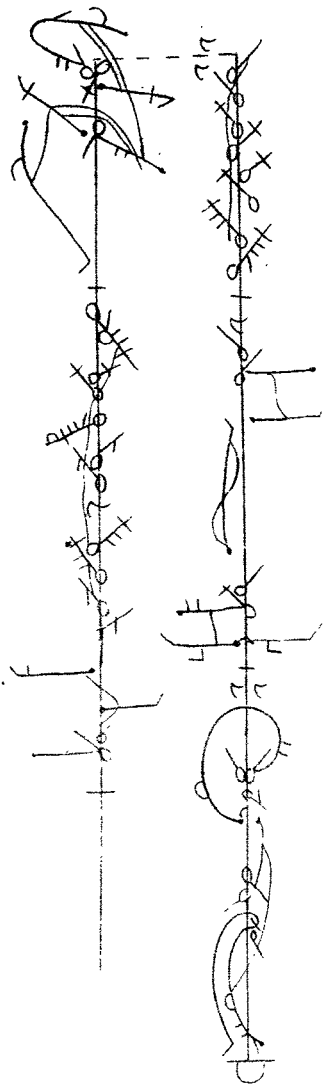


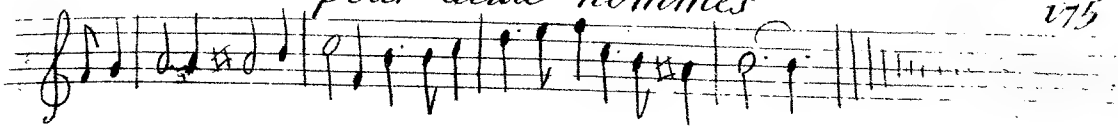


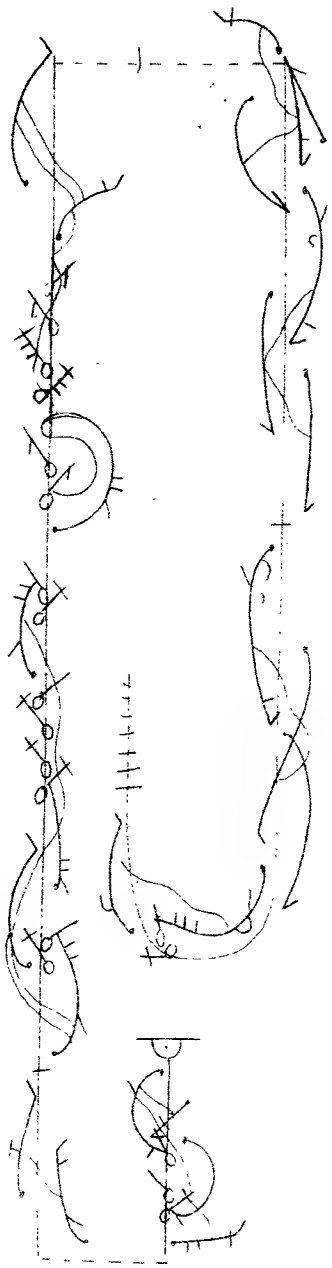
Loure

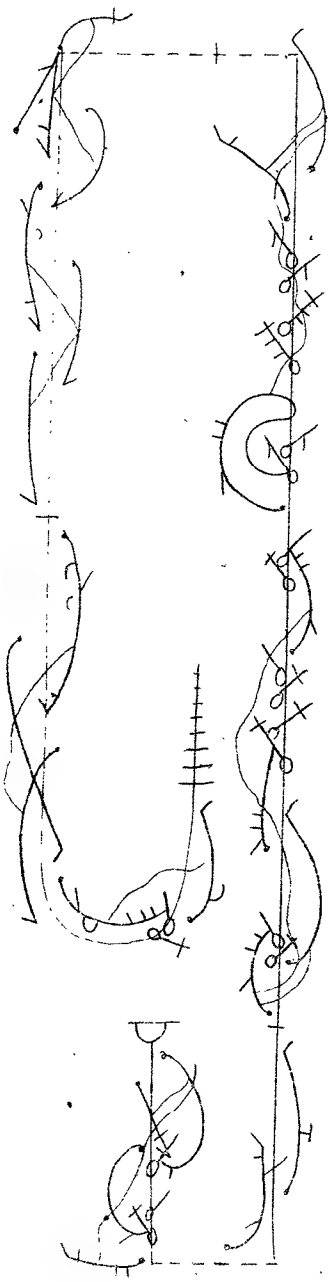


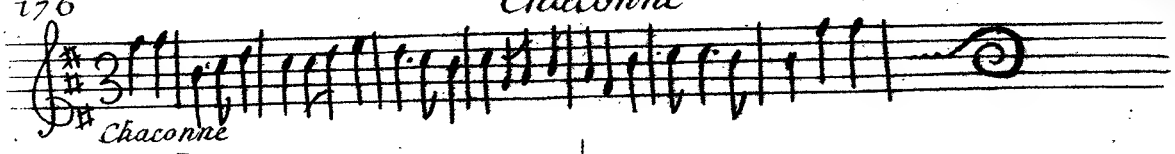




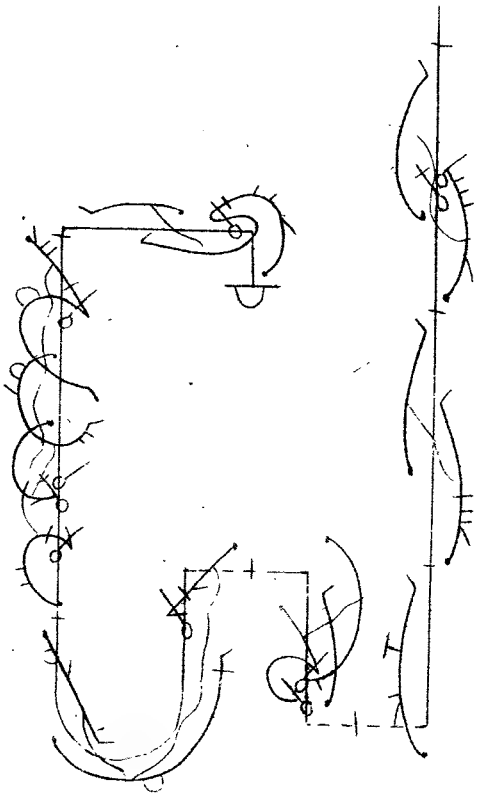




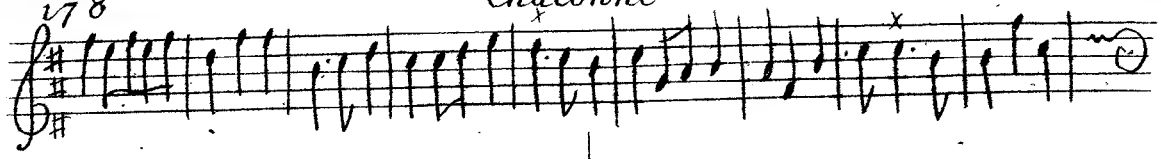


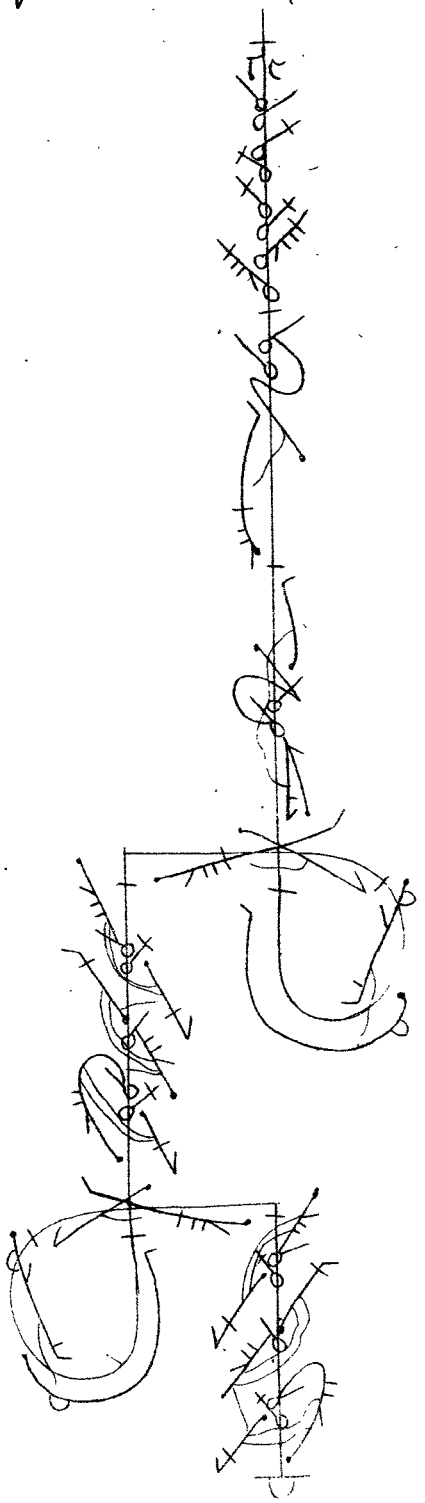


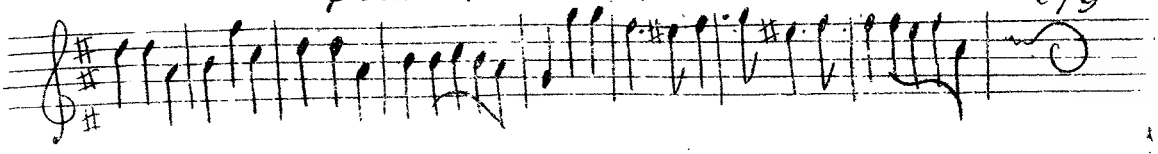
Chaconne pour un homme non dancée a l'Opera.

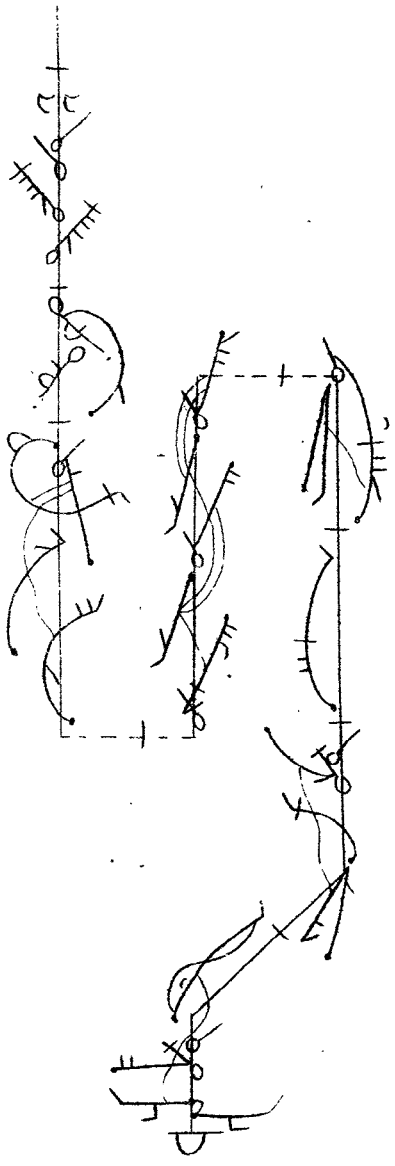


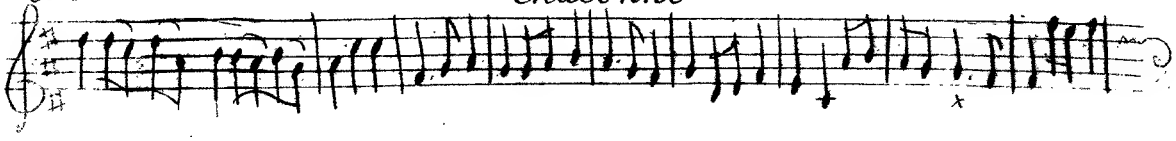
Chaconne

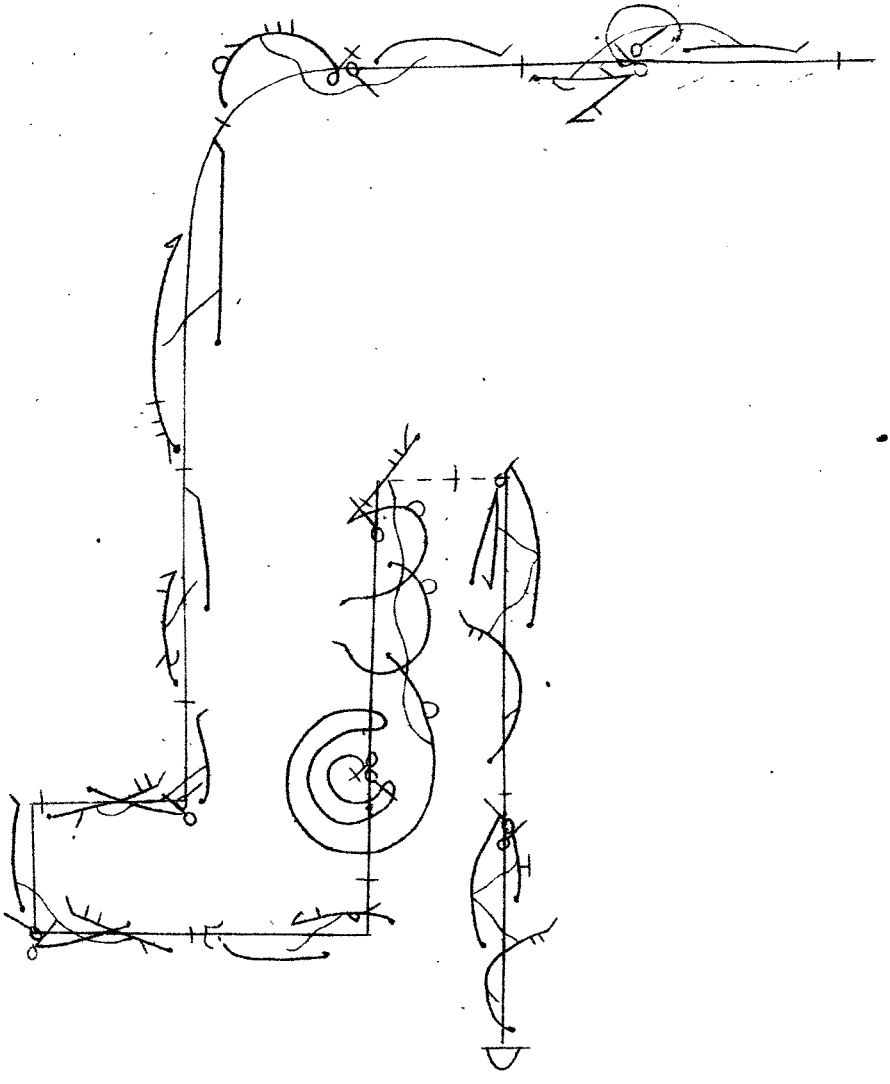
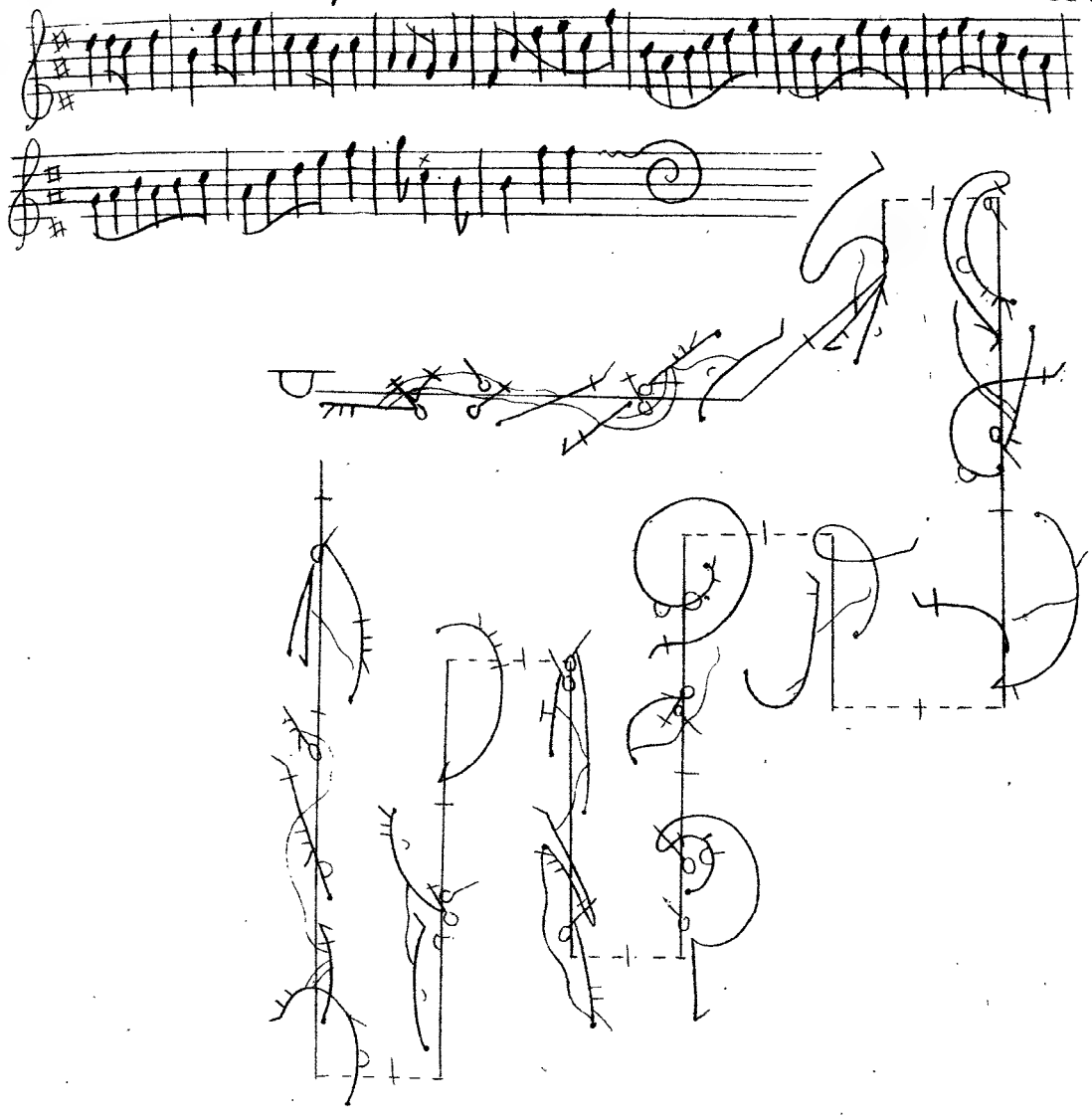




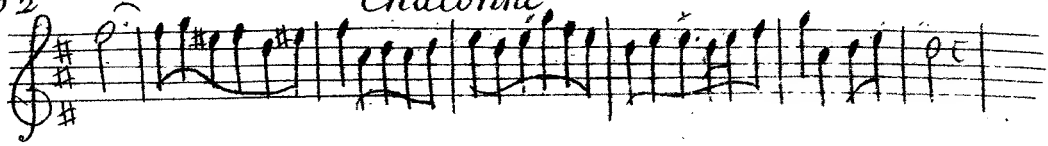


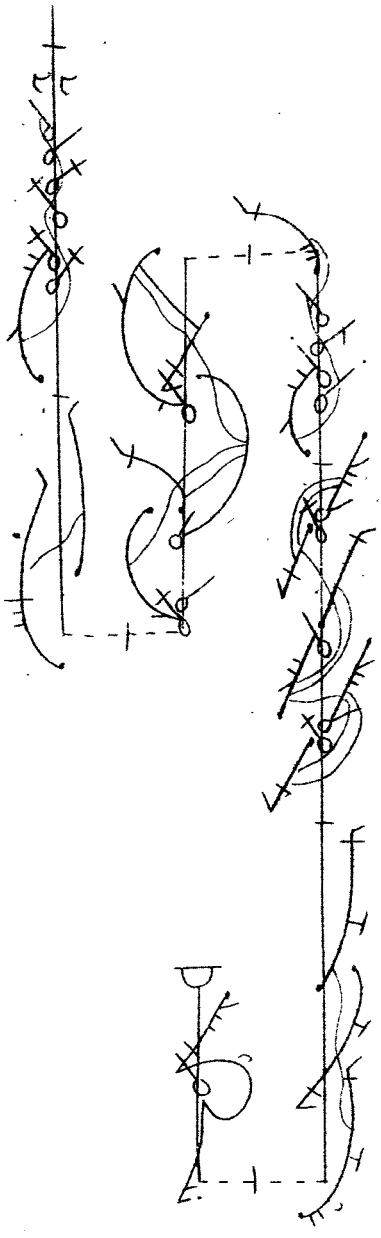


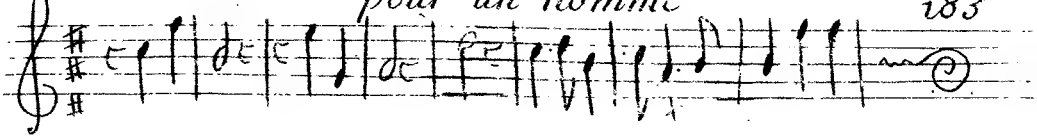


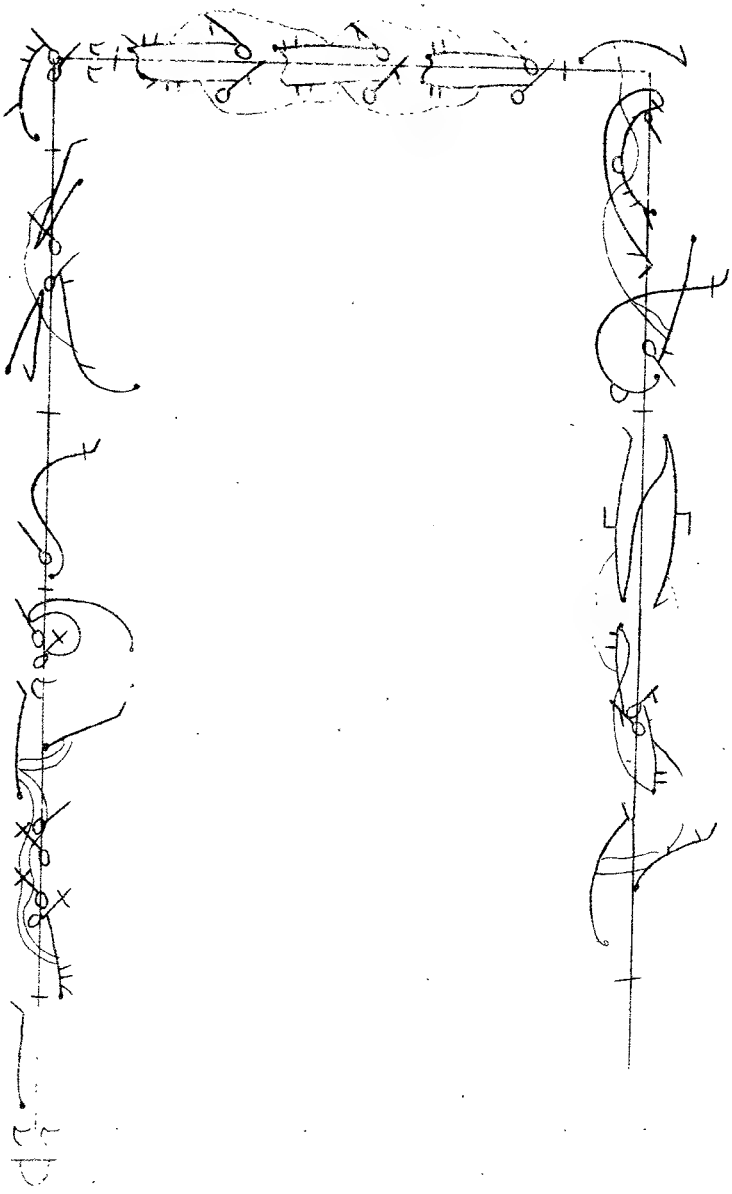


Chaconne

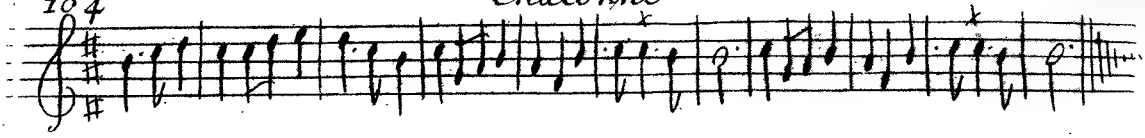


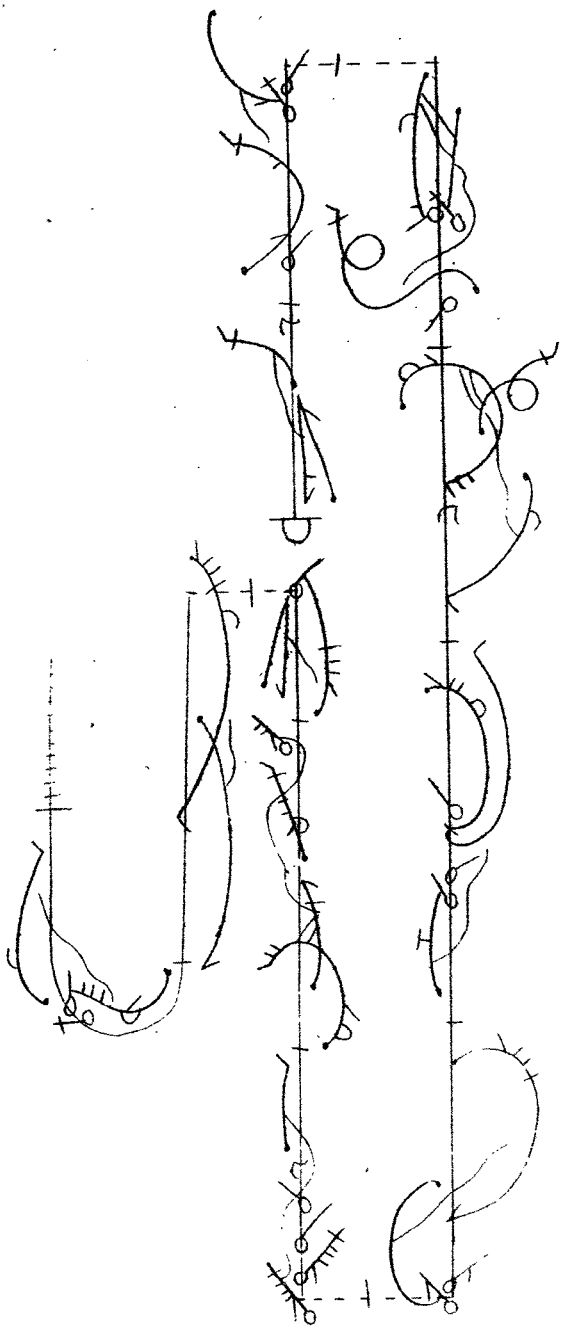


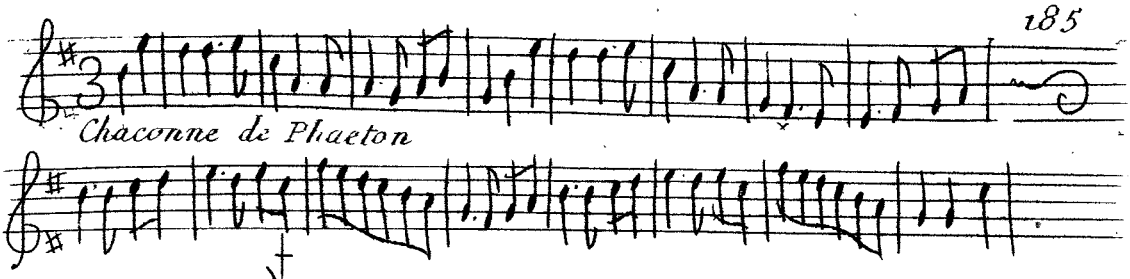




Chaconne

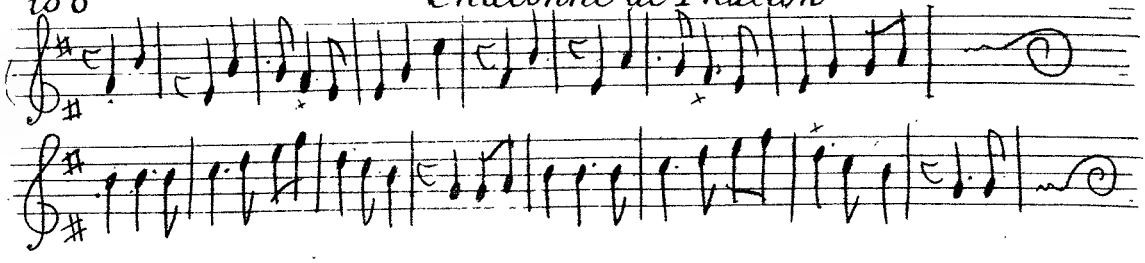


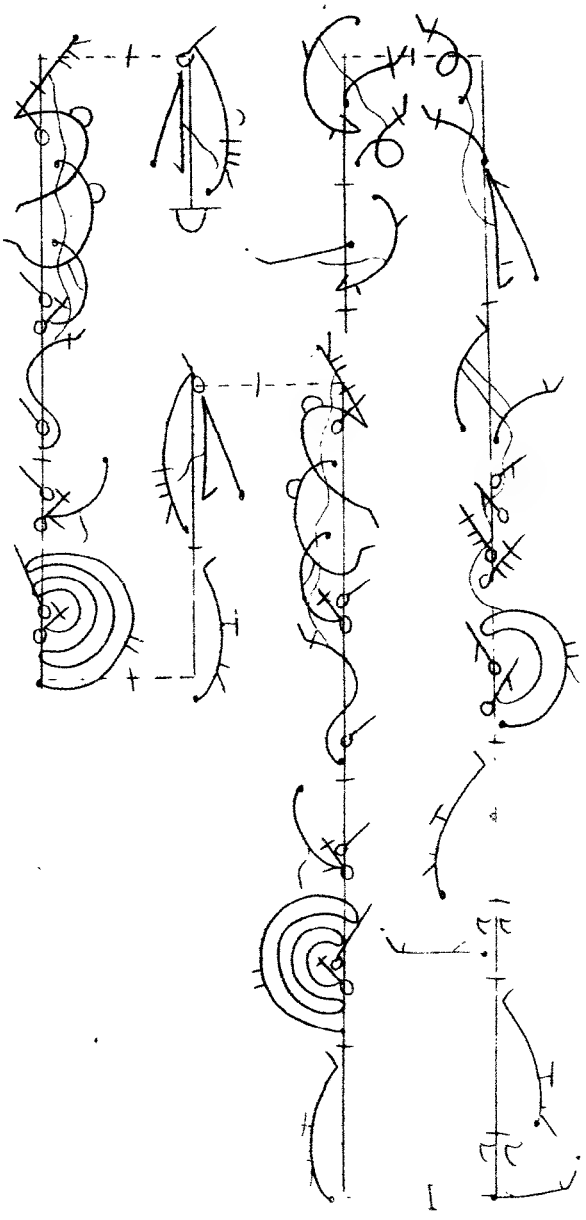


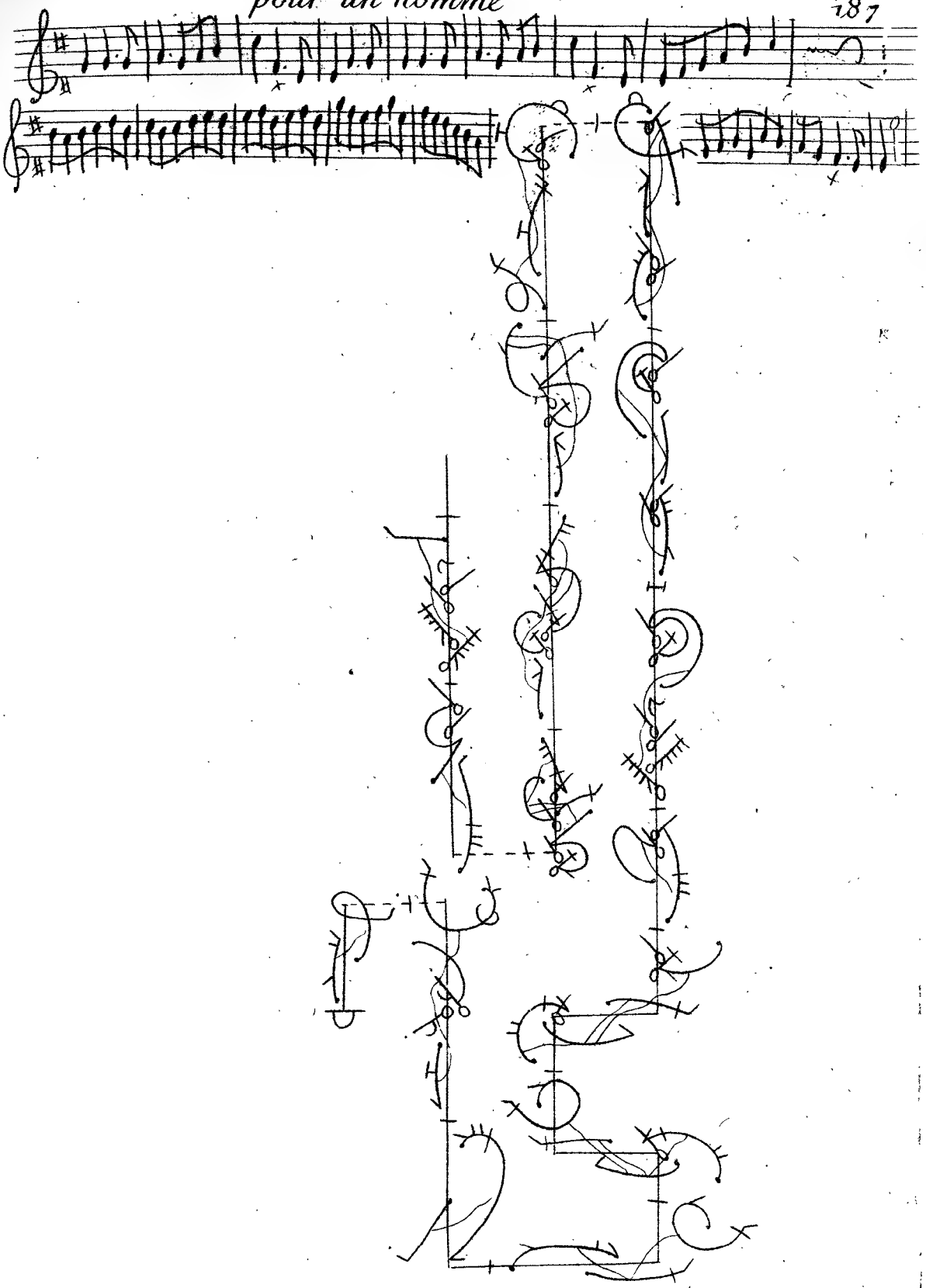


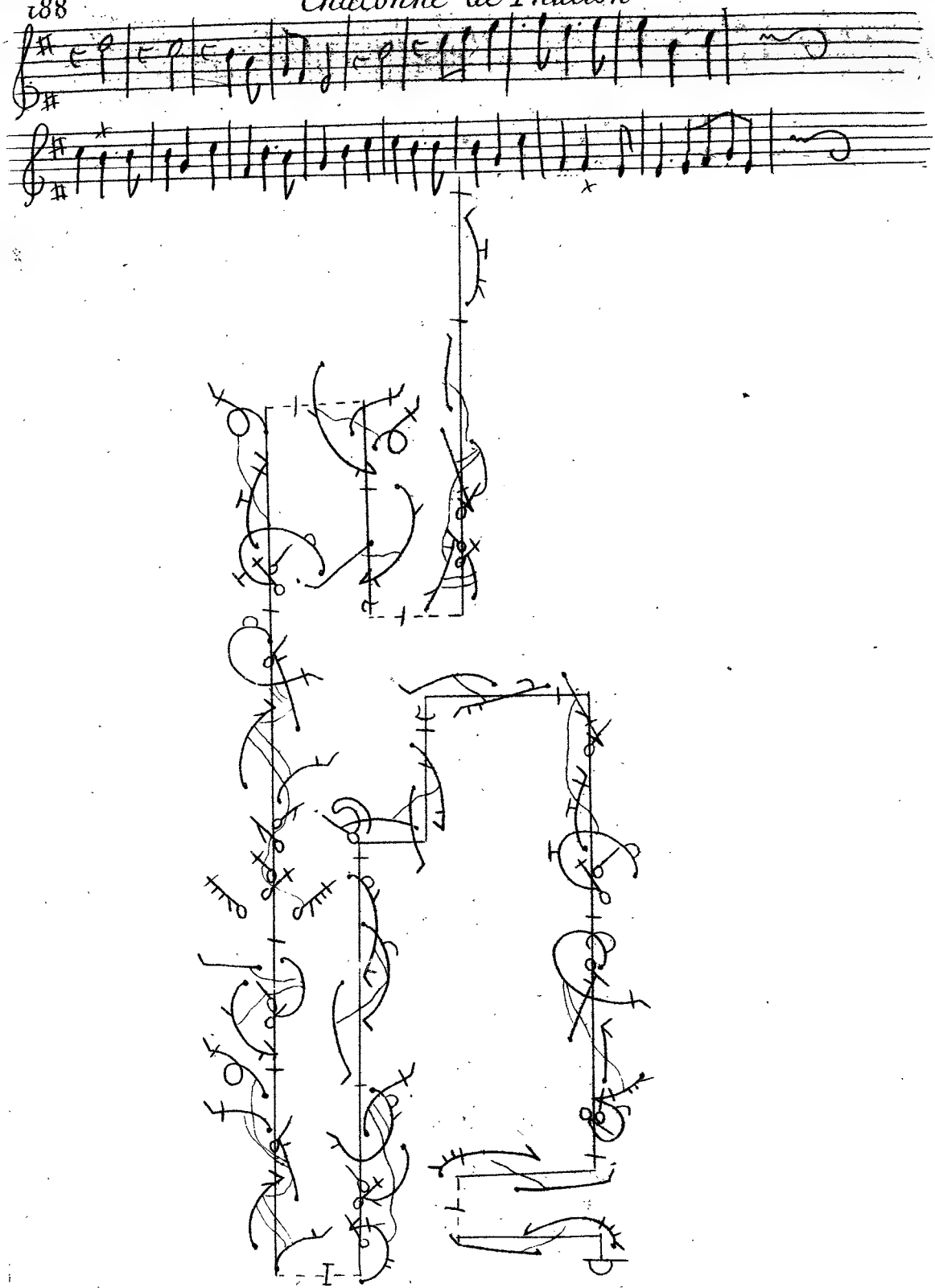
Chaconne de Phaeton pour un homme.

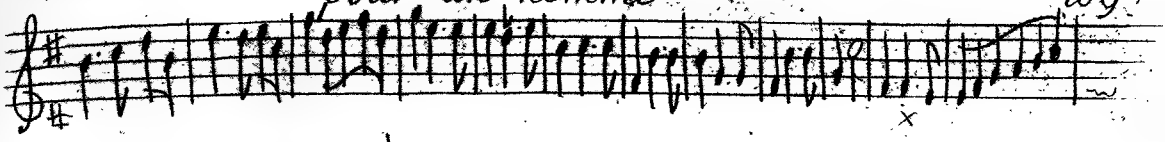
non Dancée a l'Opera.

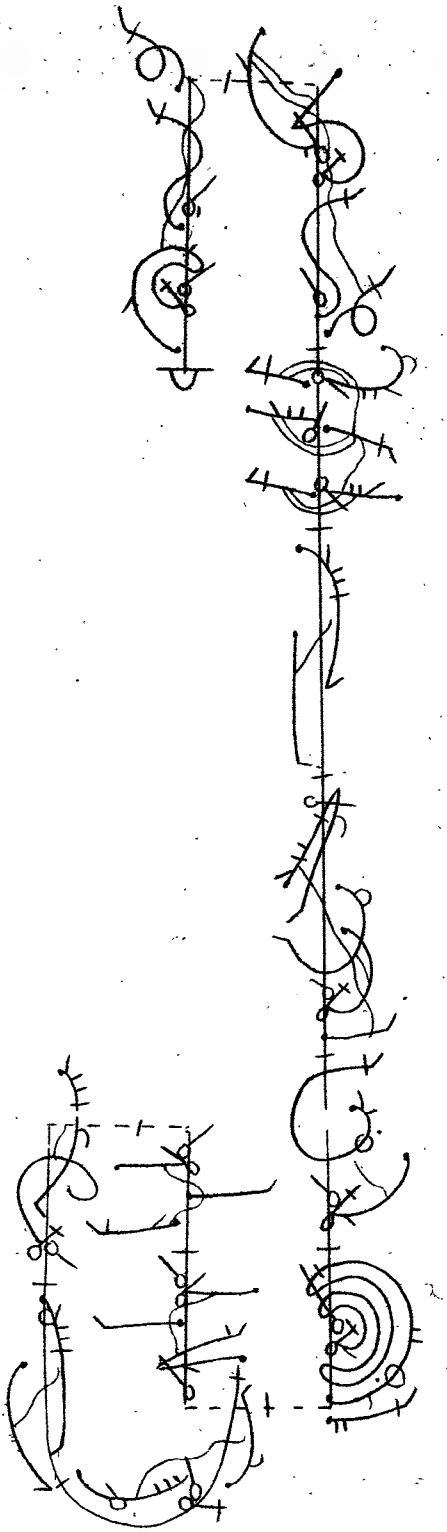












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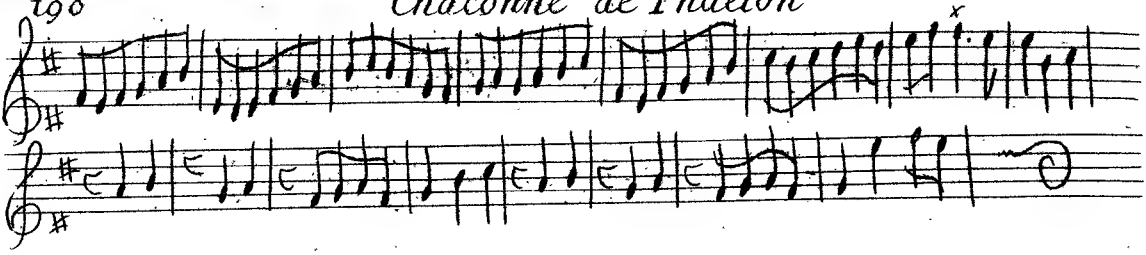

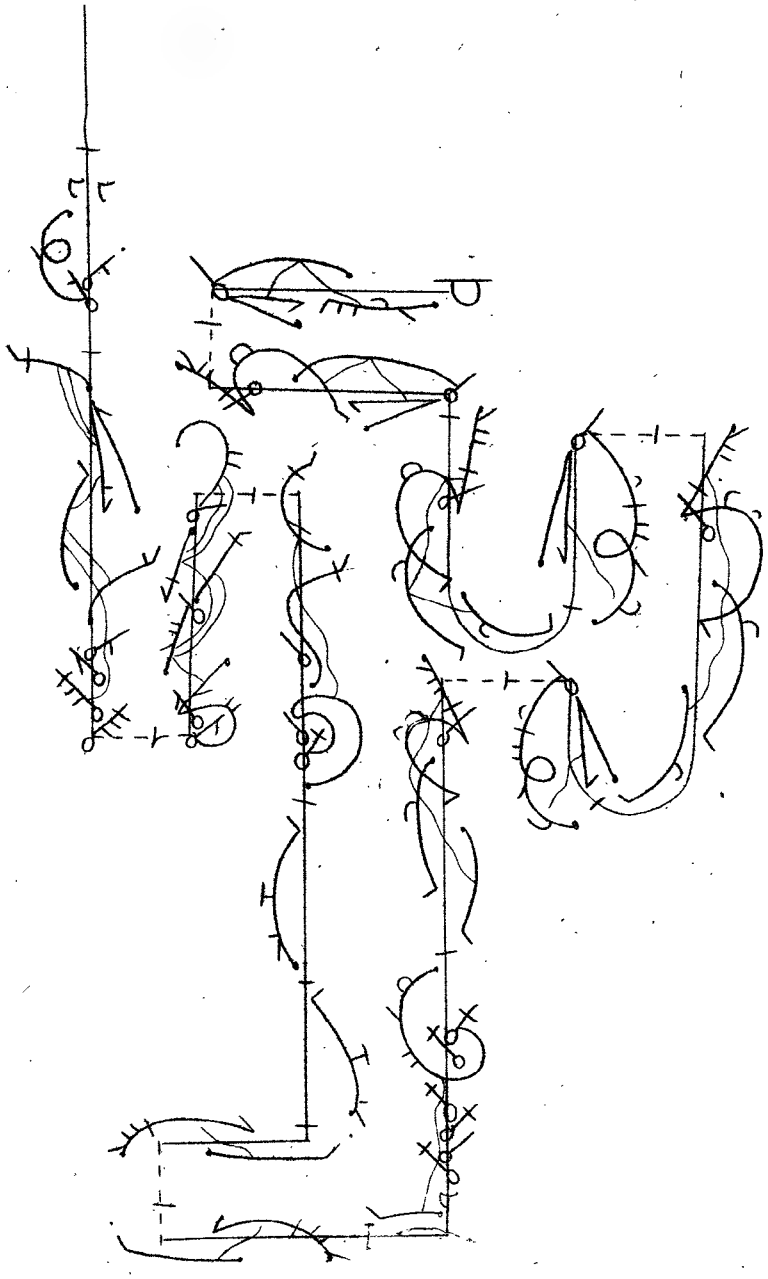

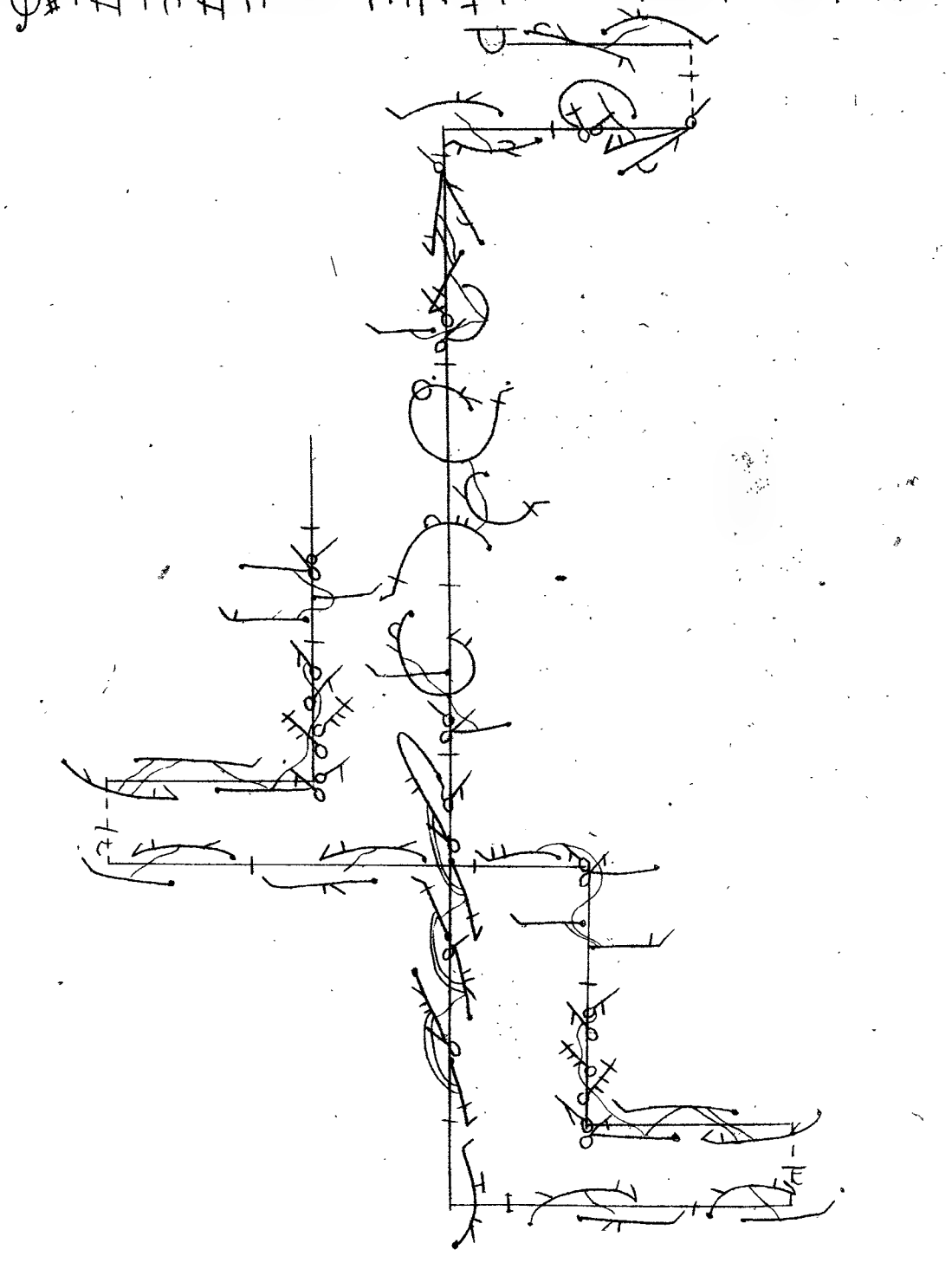

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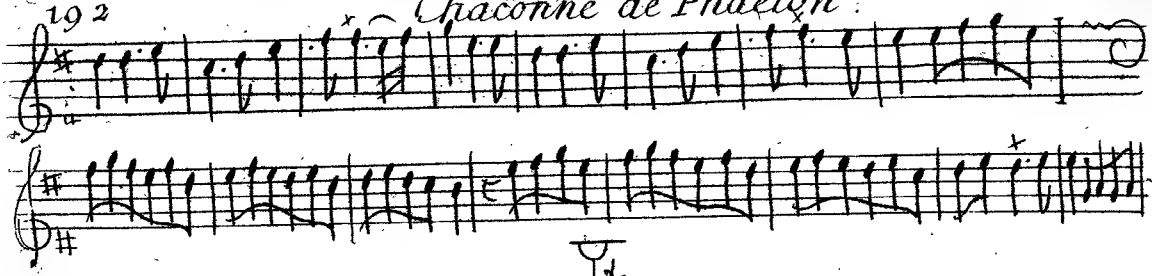

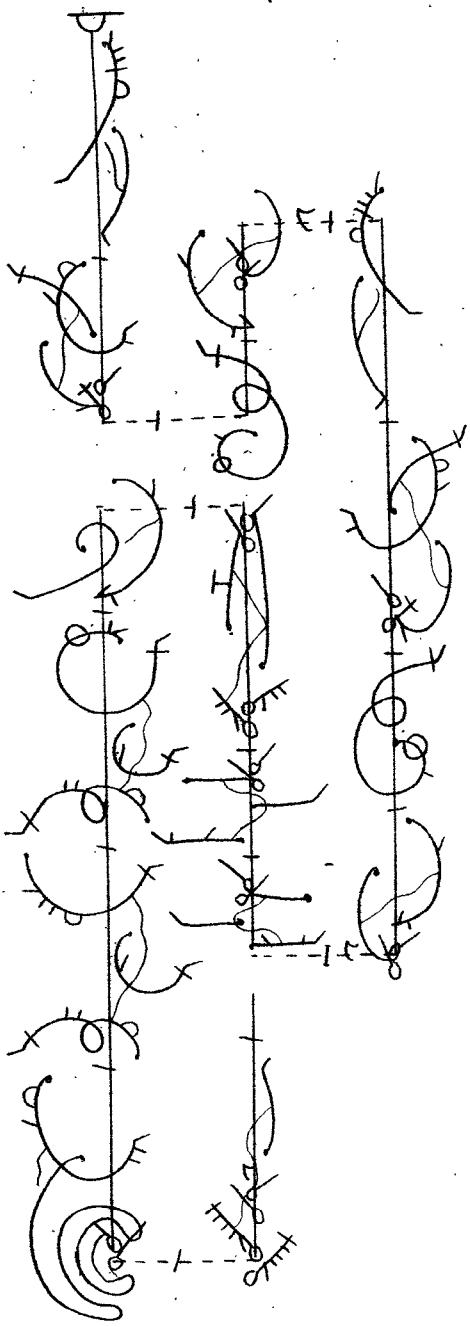

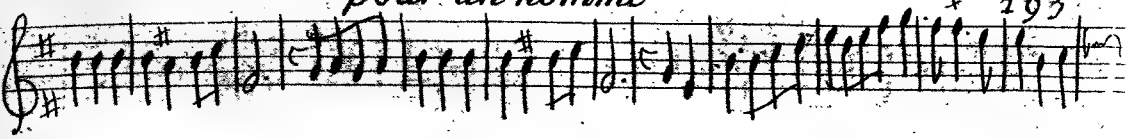

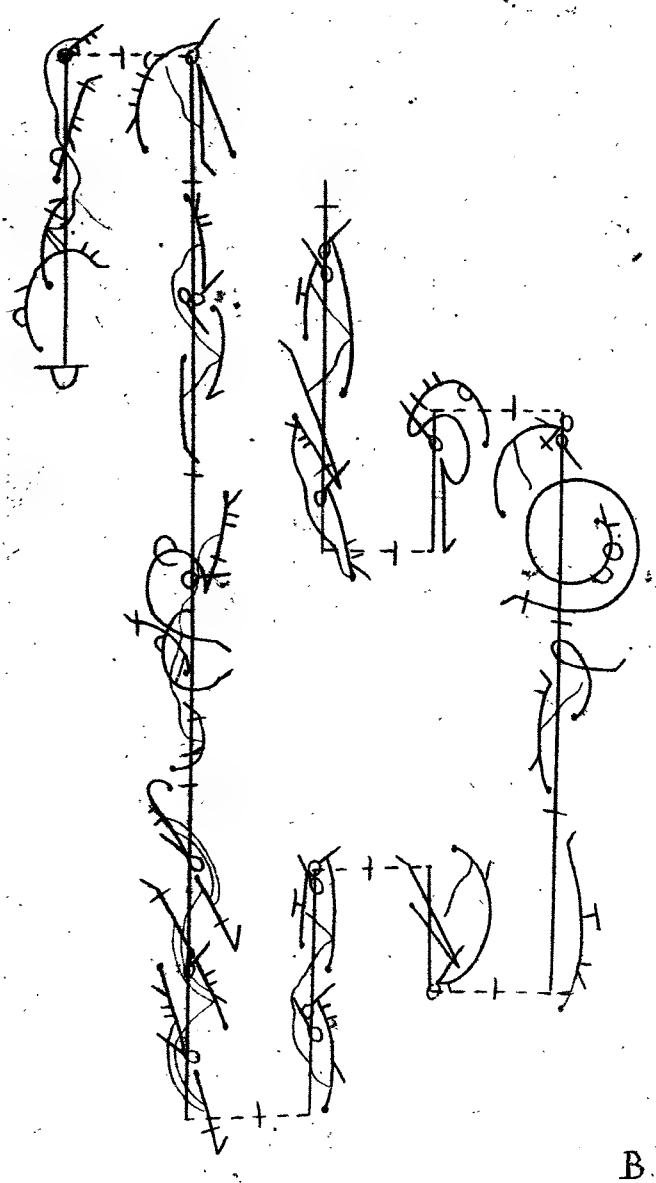

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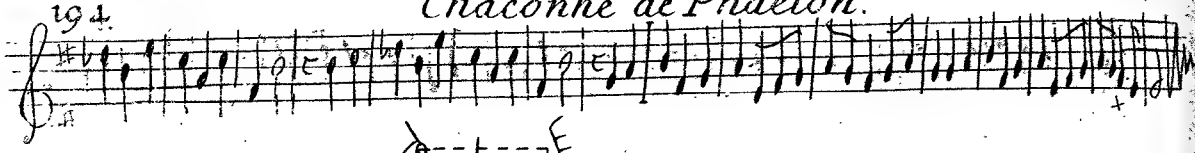
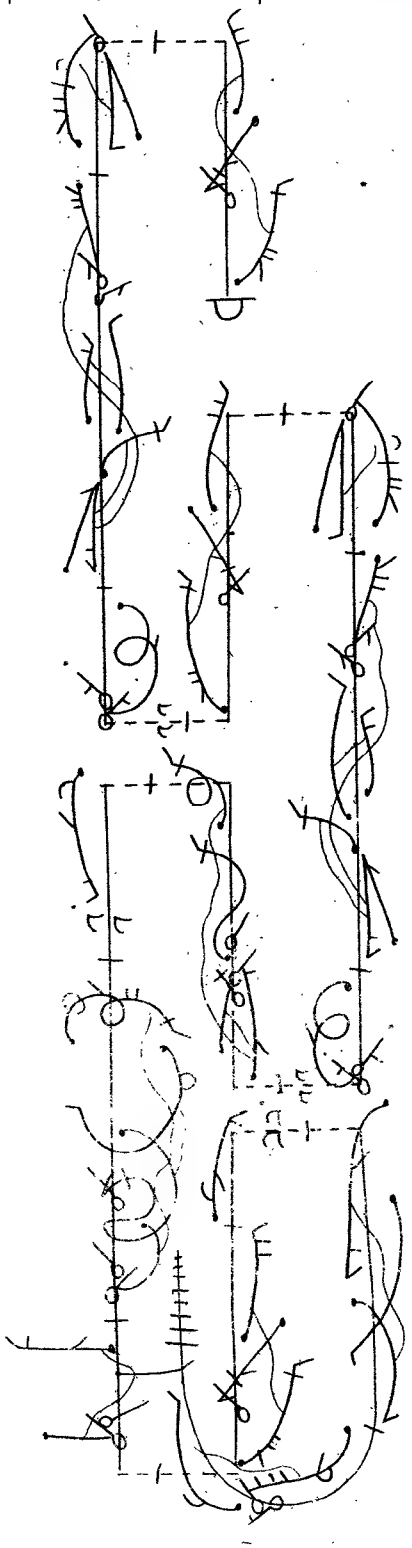
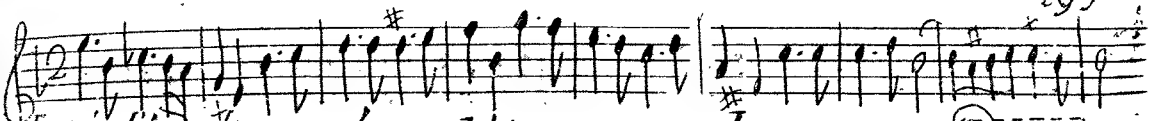


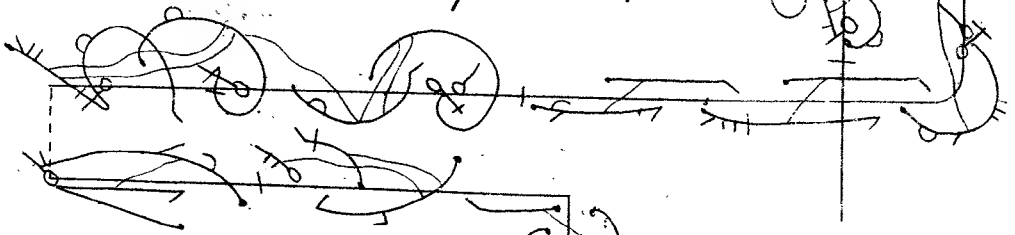


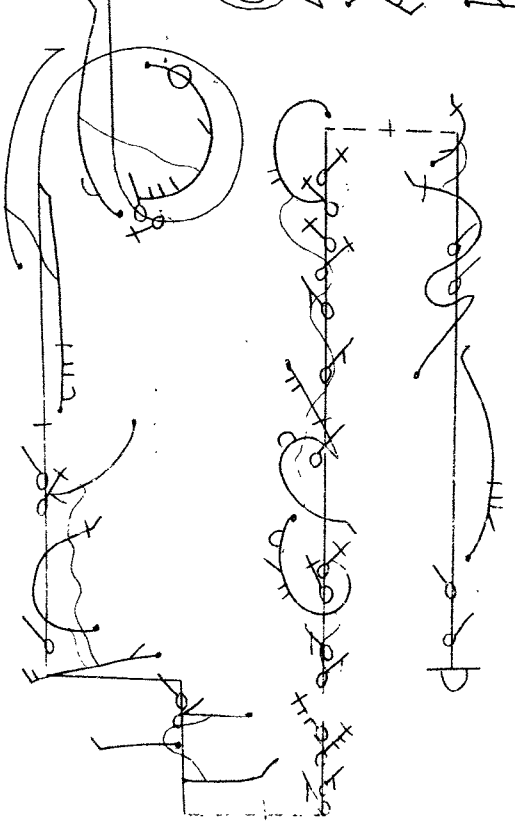


Entrée d'Appolon

Entrée d'Appolon

pour un homme
non dancée à l'Opera





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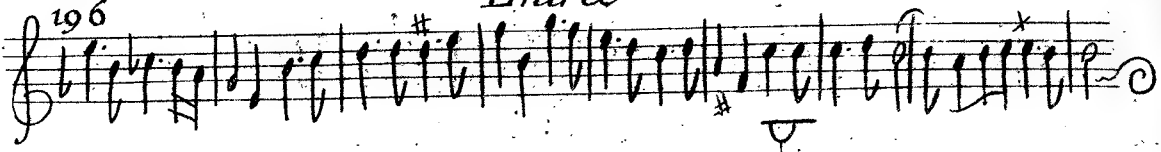

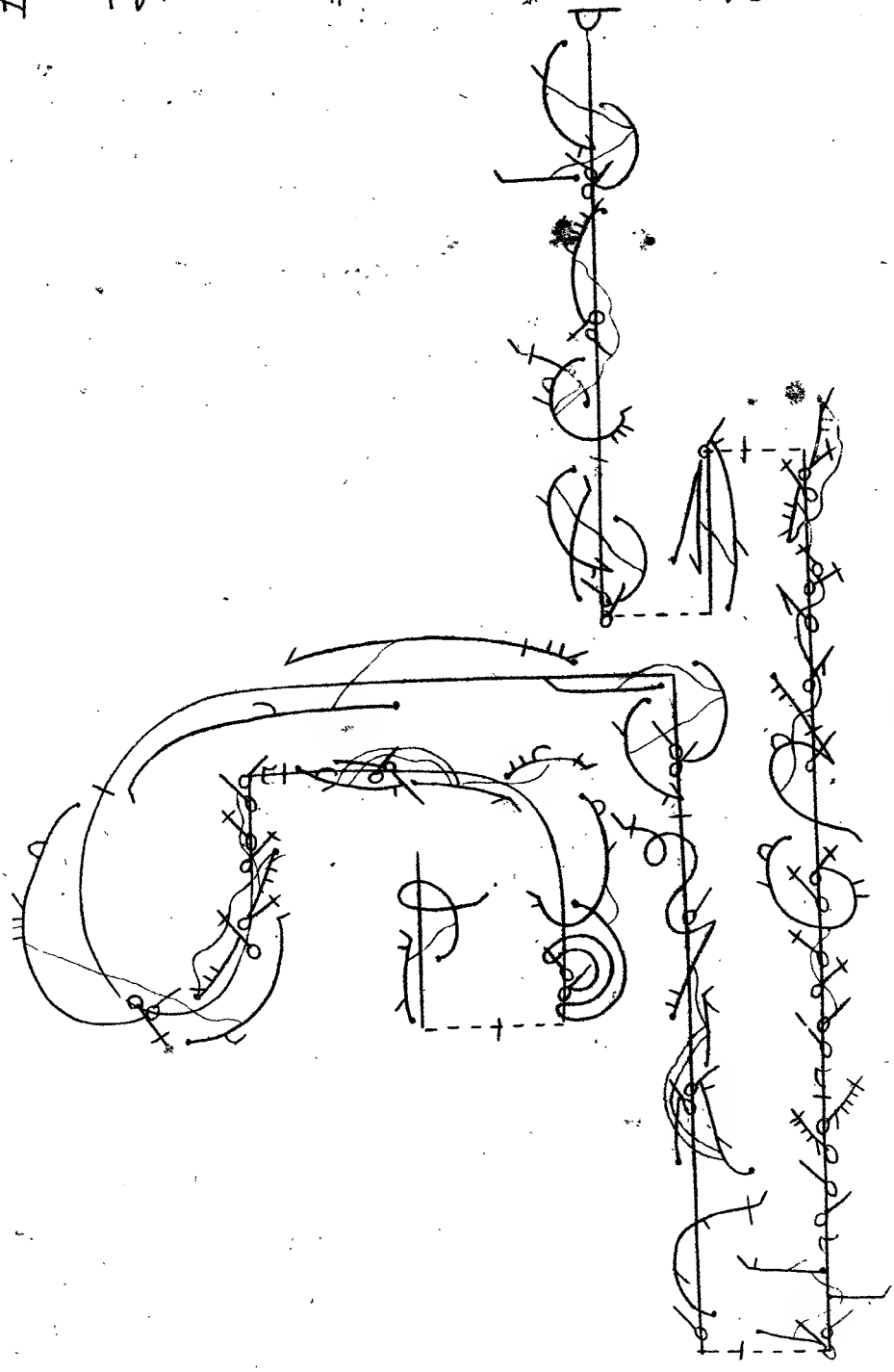

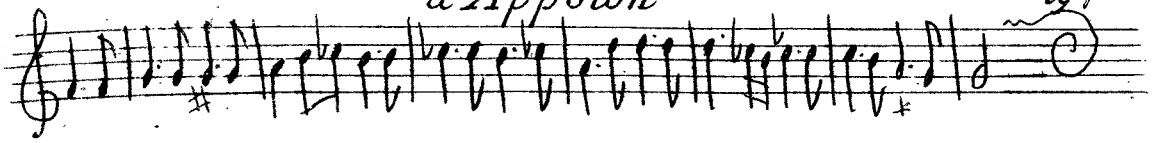

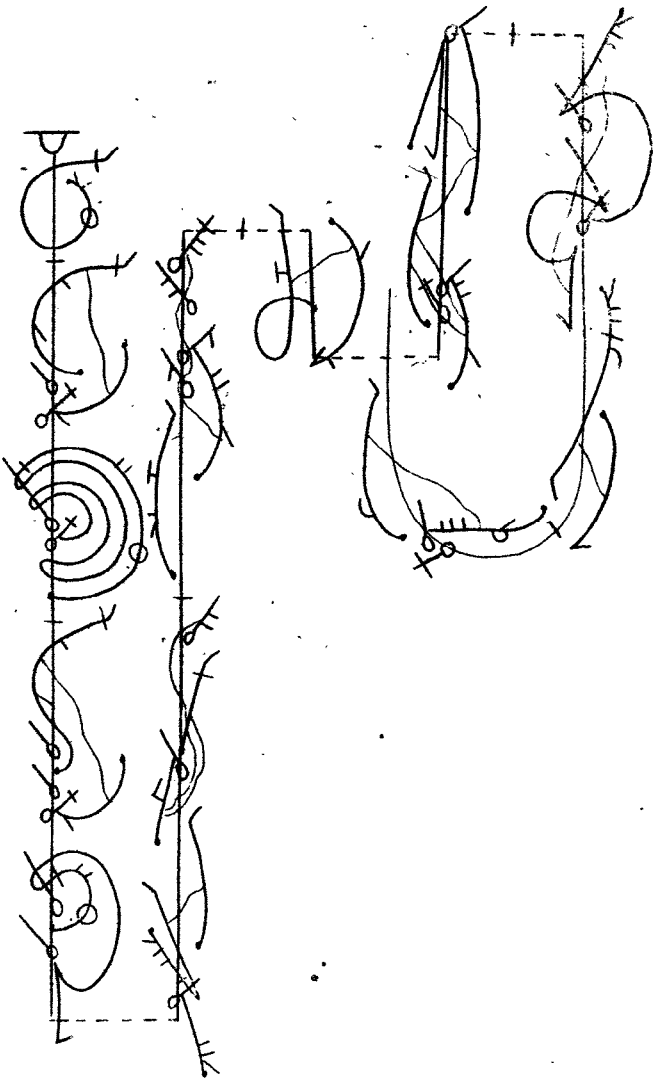

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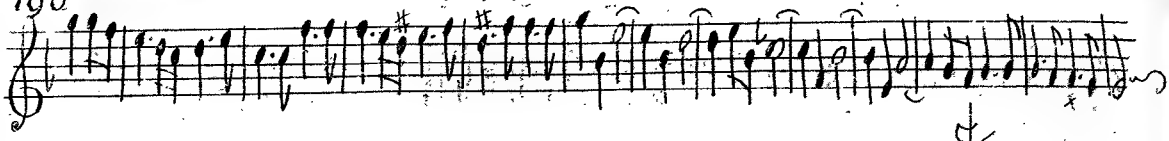

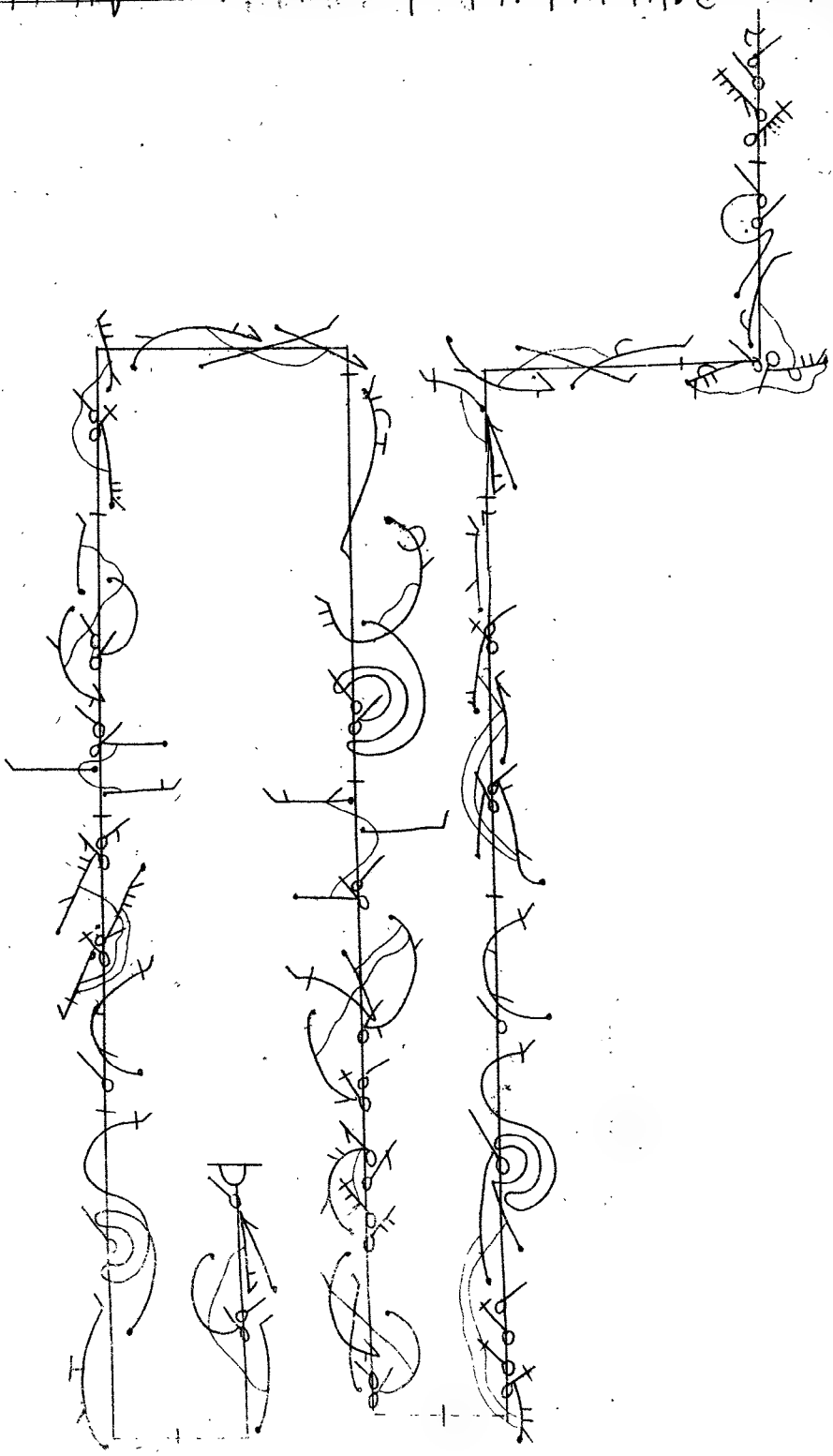

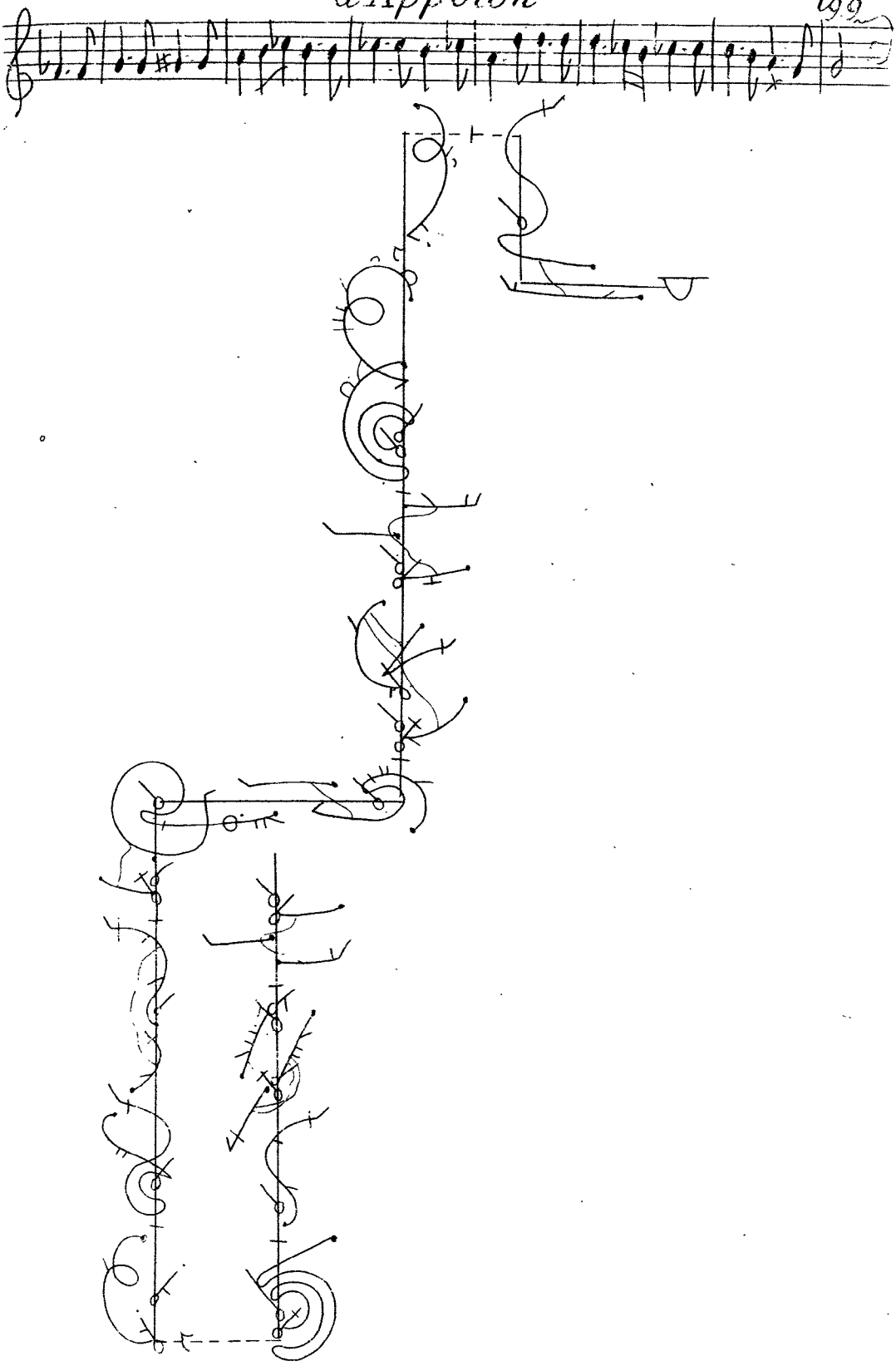

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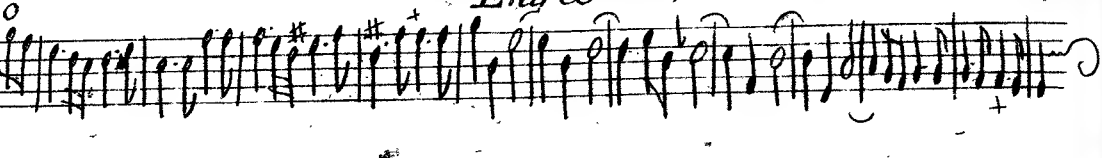
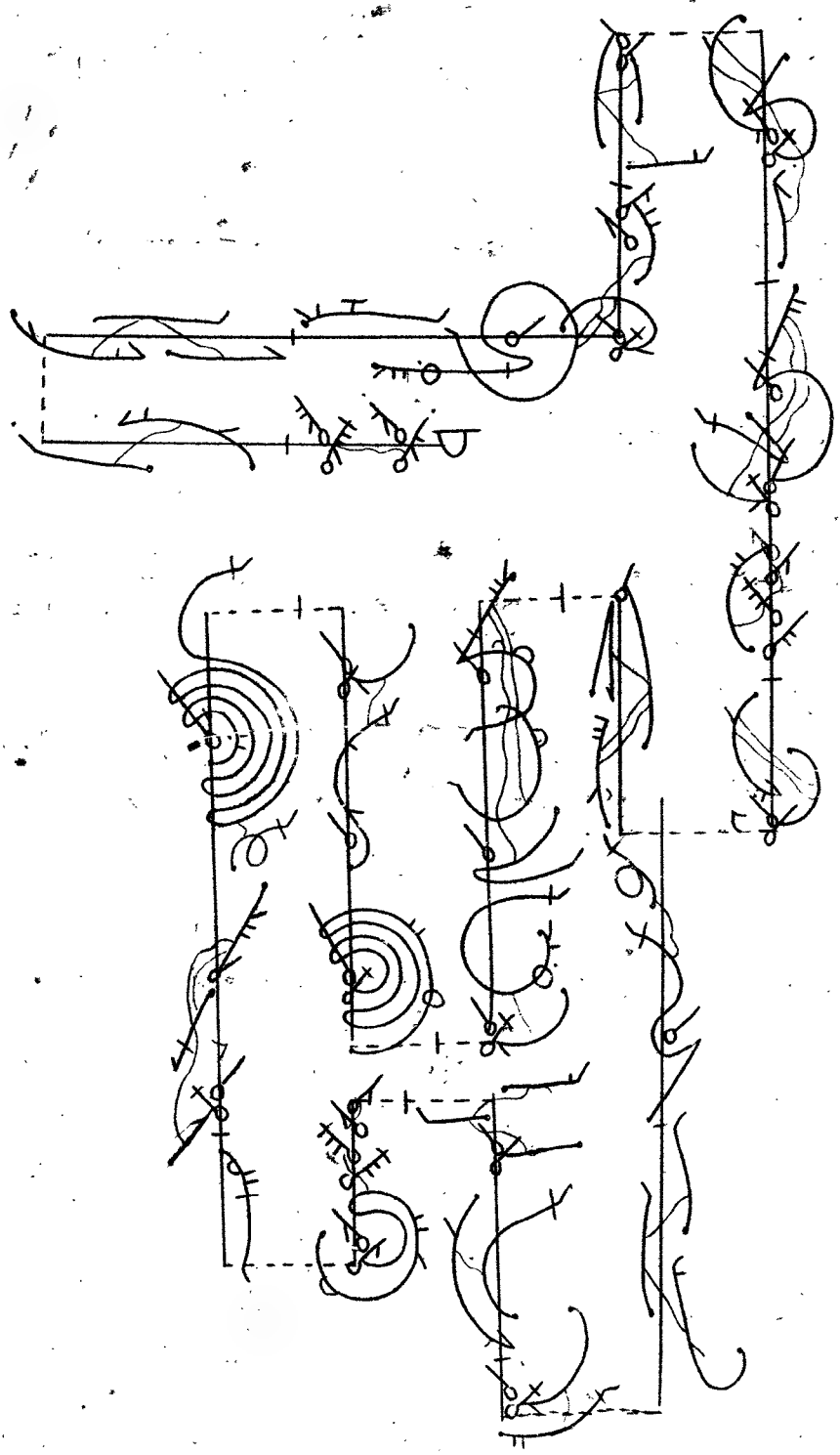
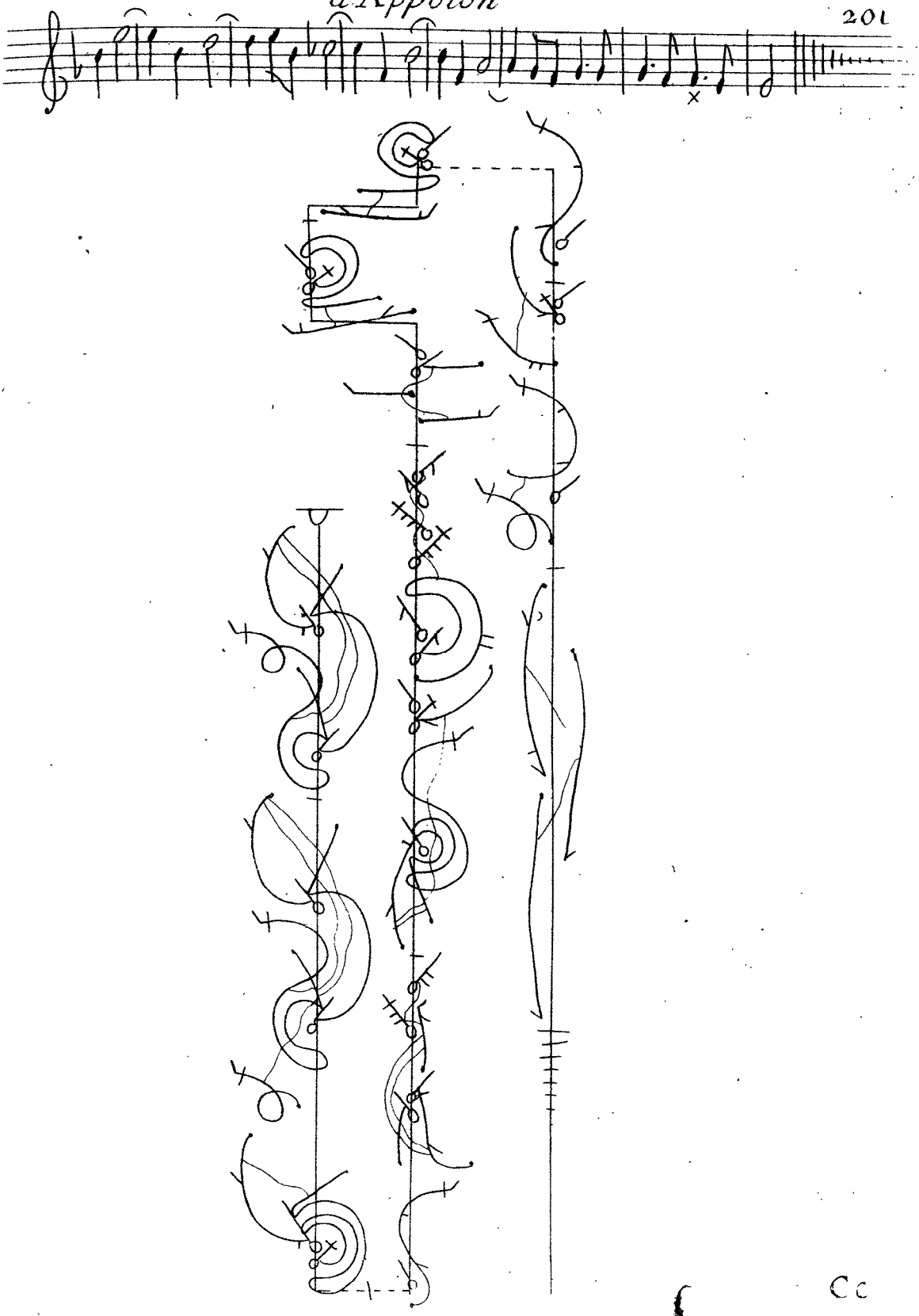
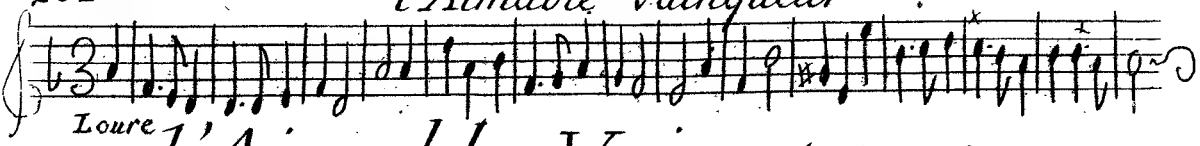




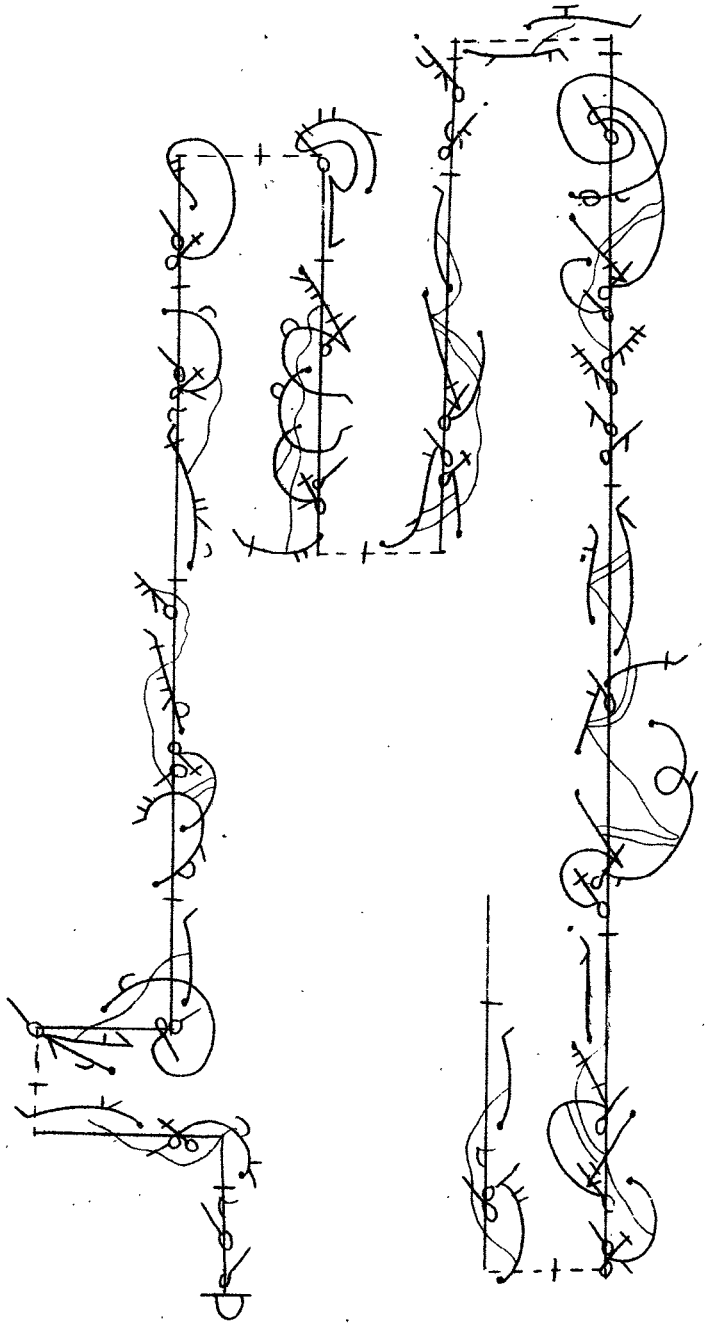


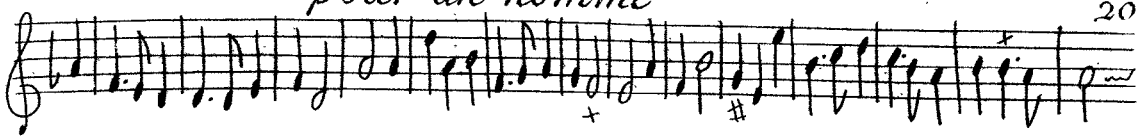


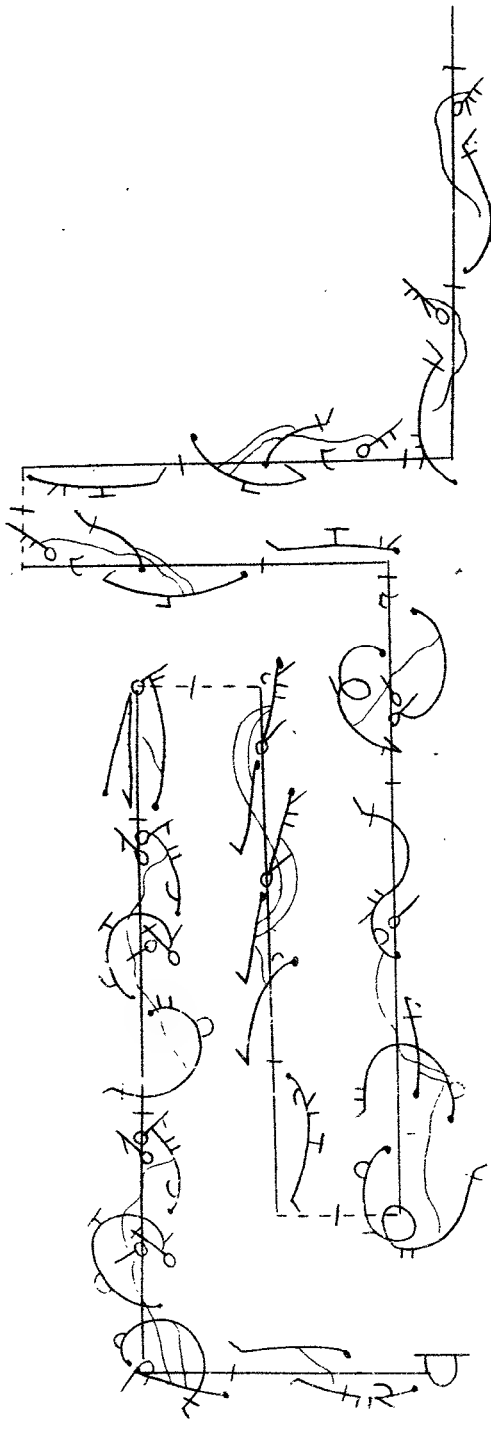
Loure

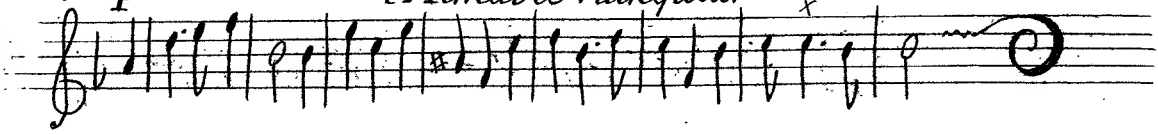
l'Aimable Vainqueur

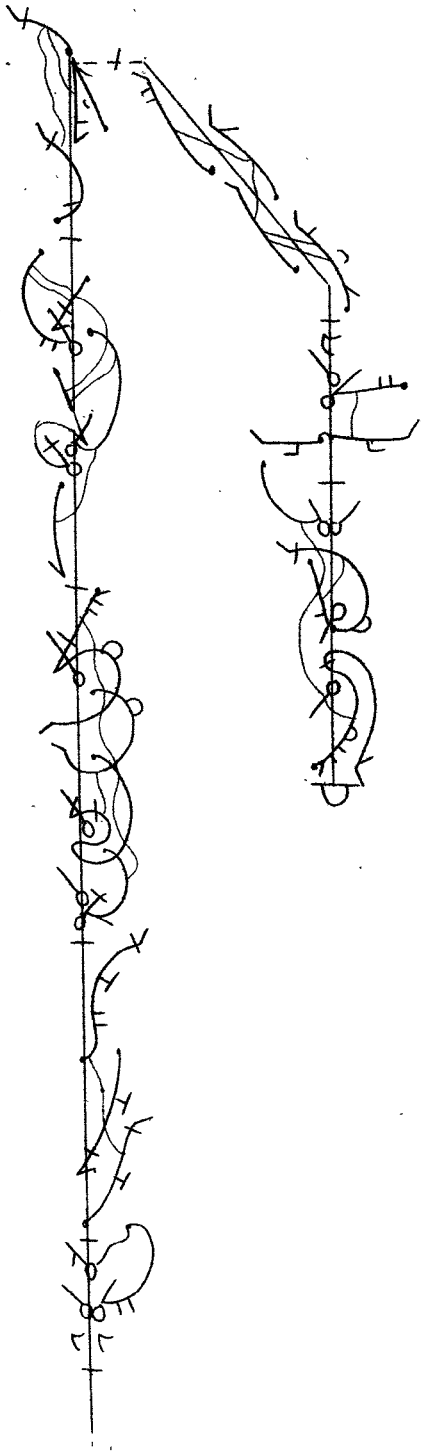
Entrée non dancée à l'opera.

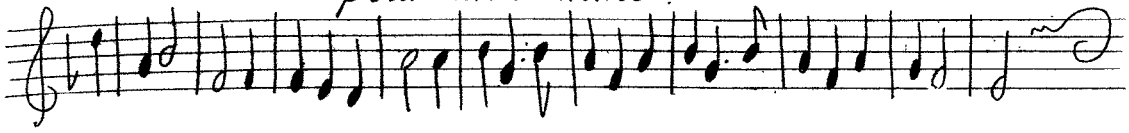


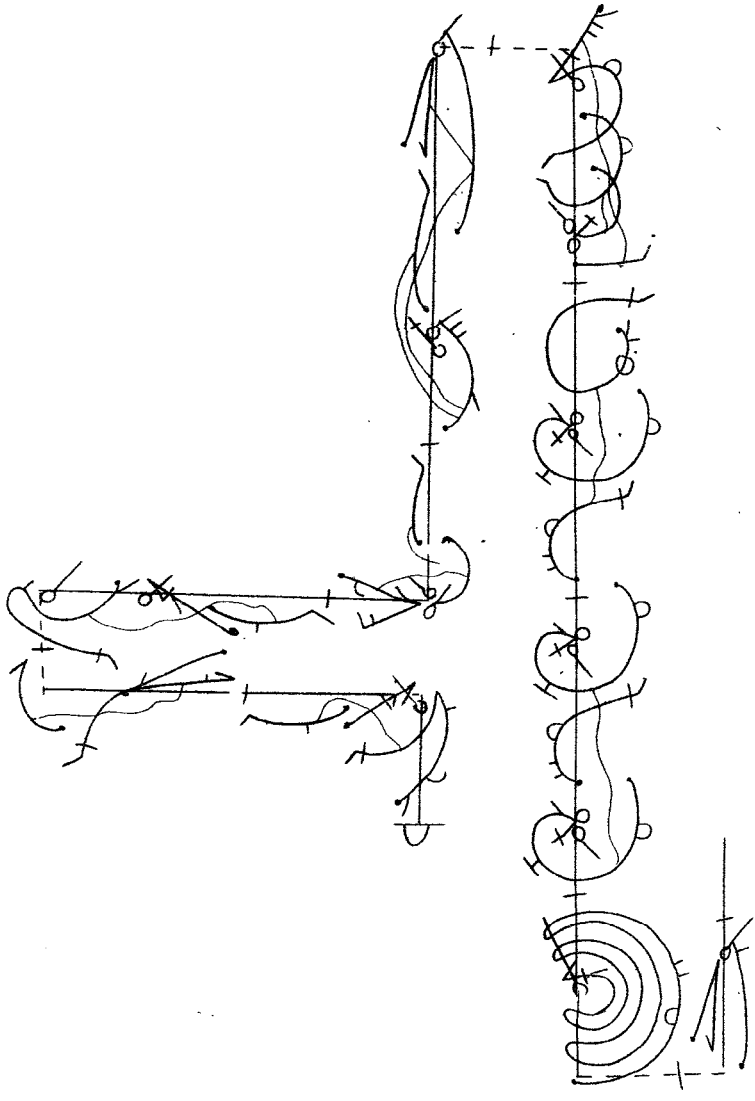


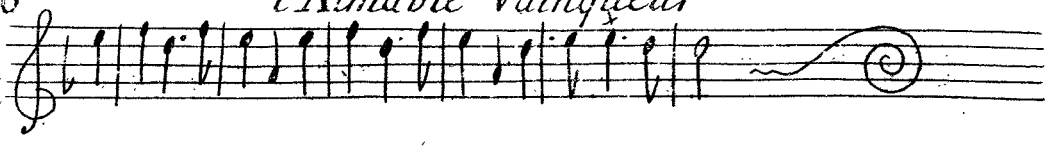


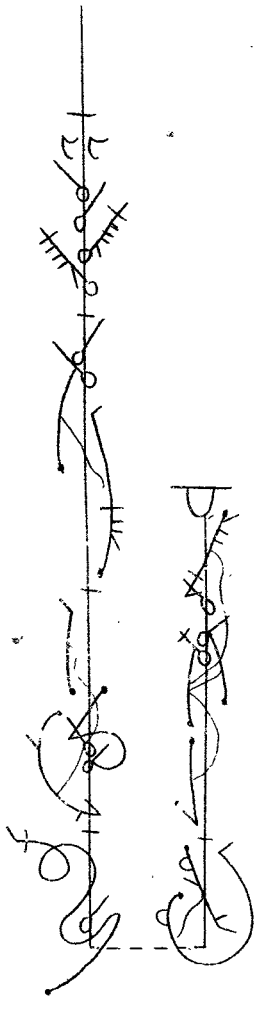


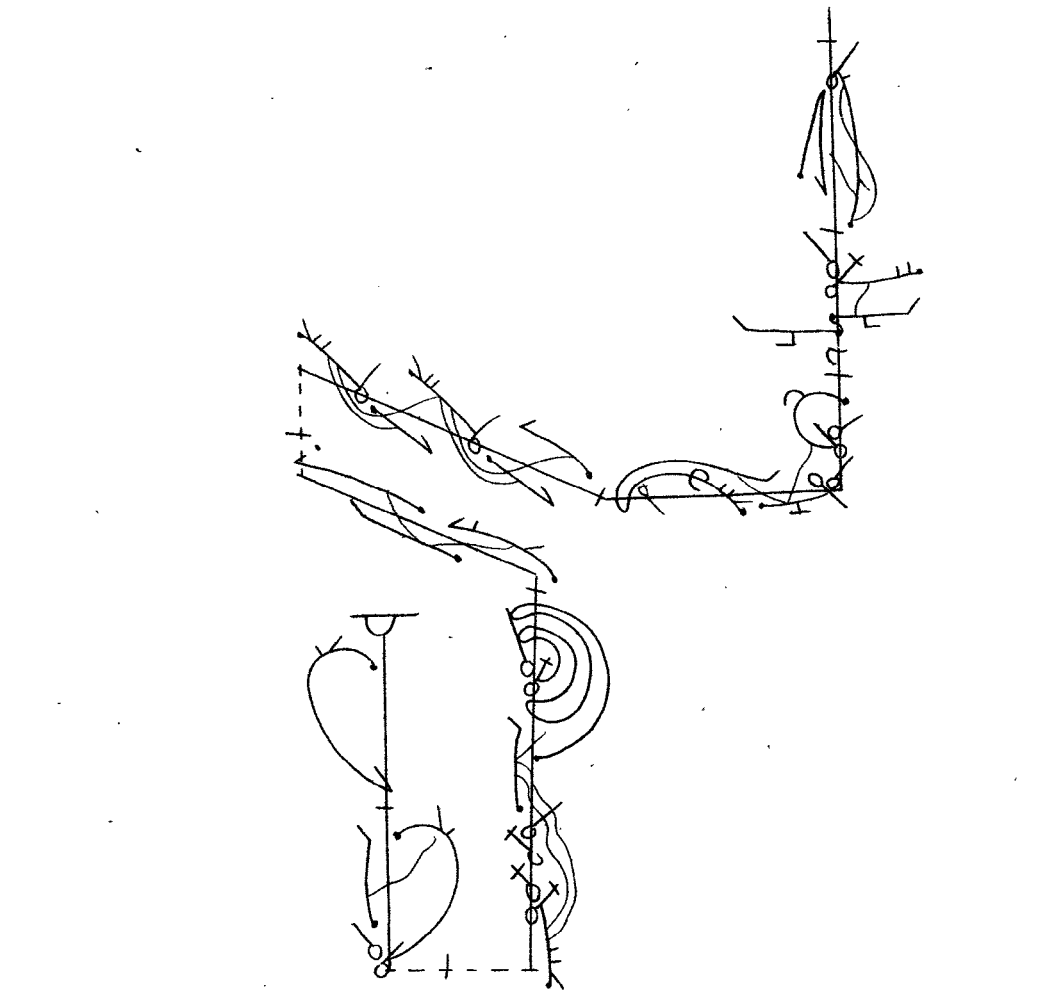


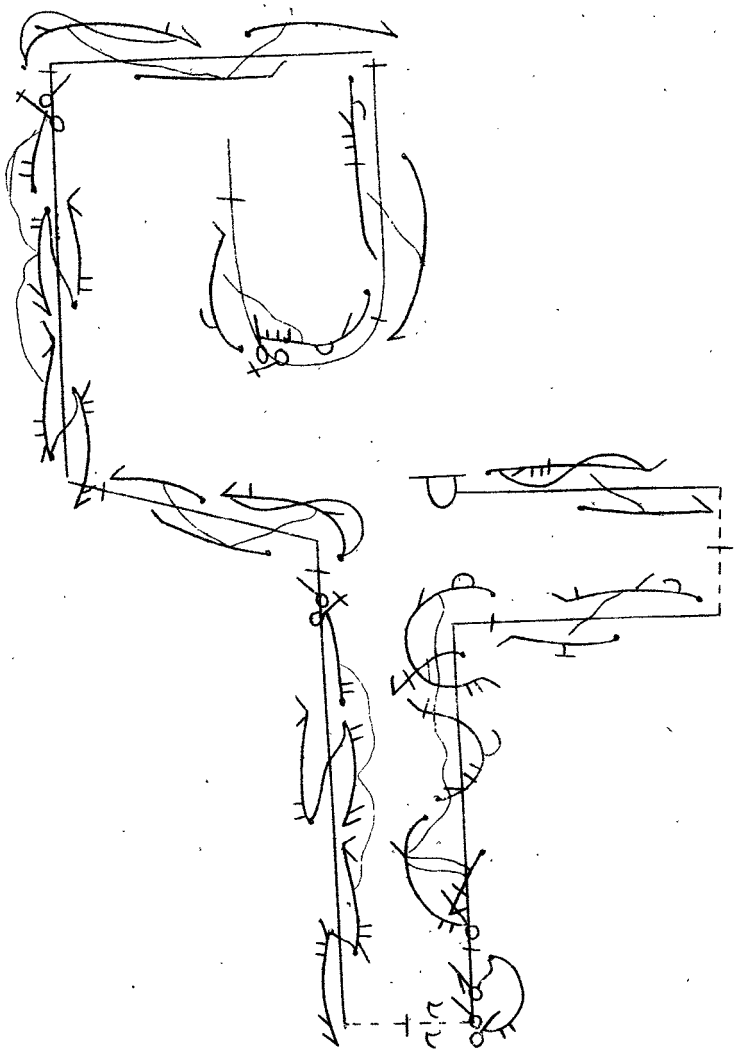


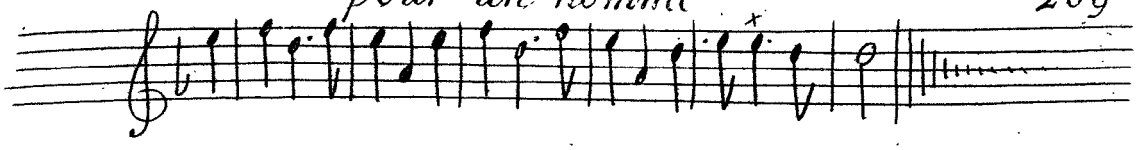


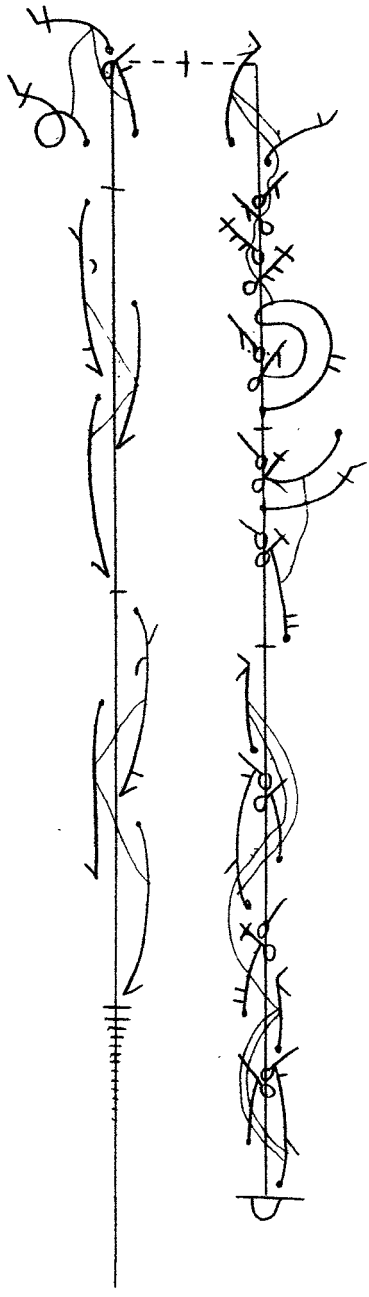












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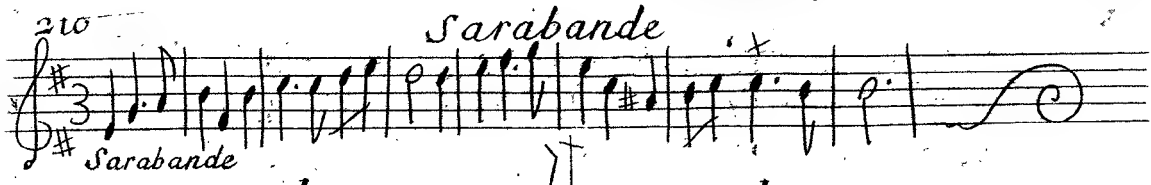
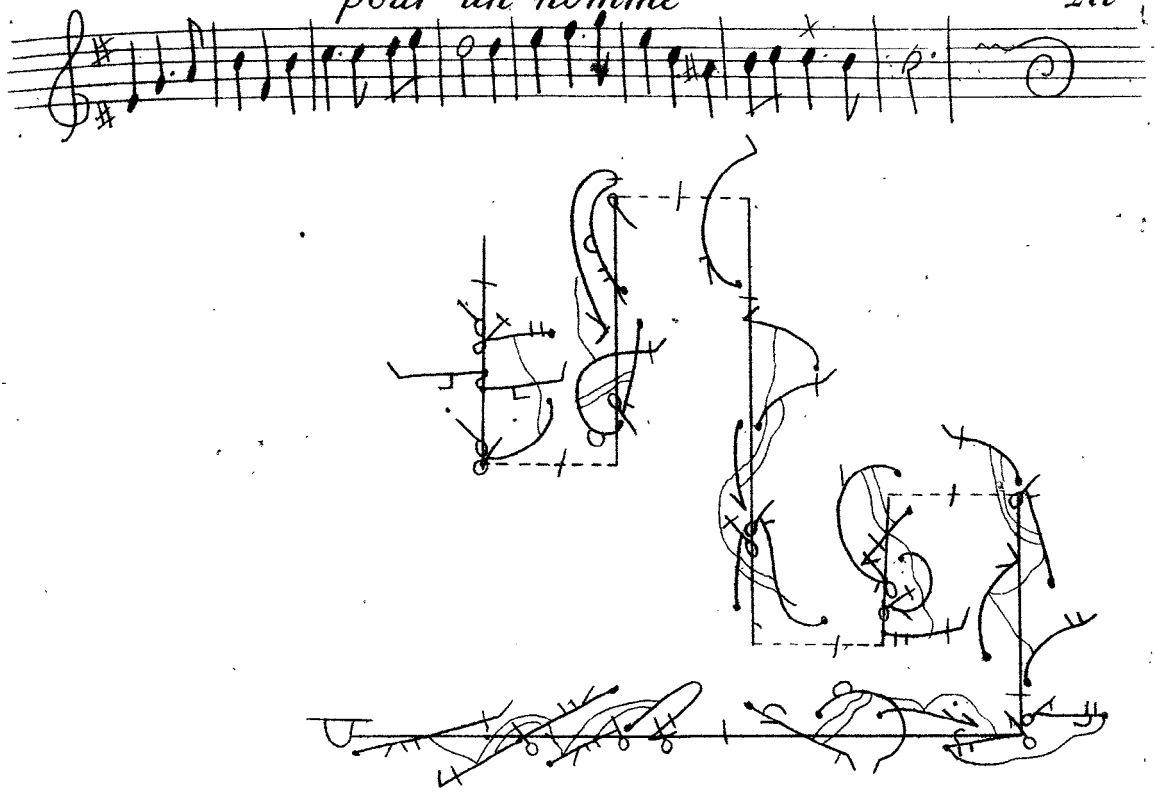


Sarabande pour un homme

non dancée a l'opera



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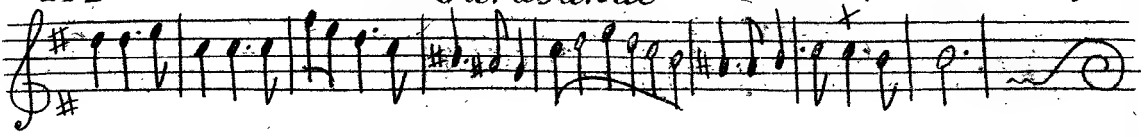

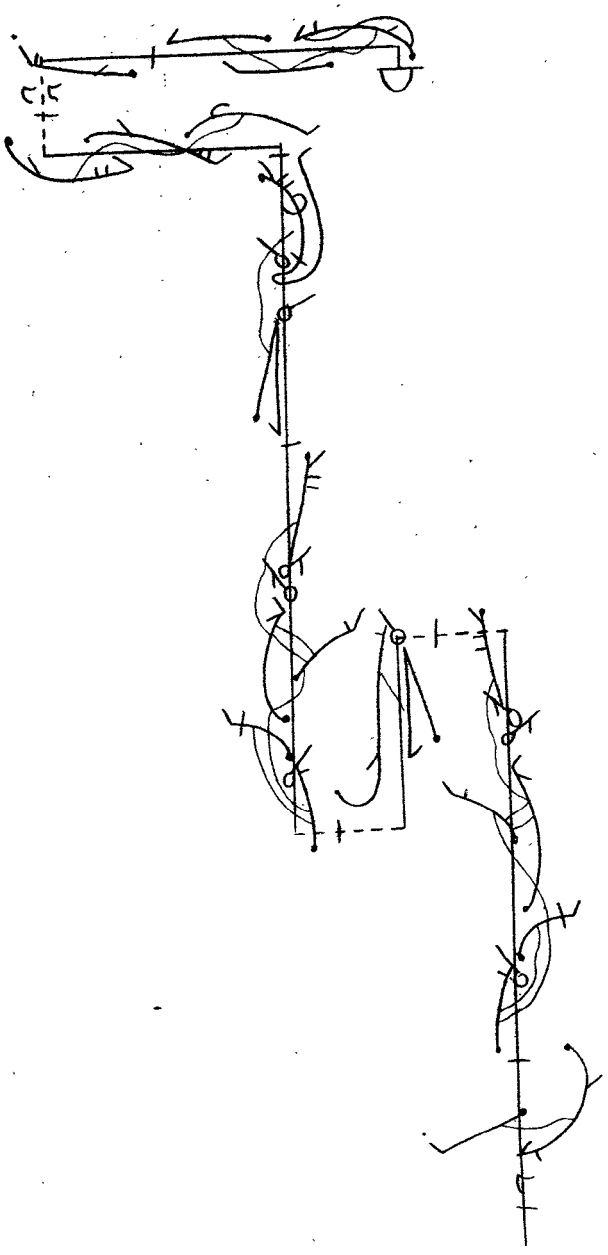

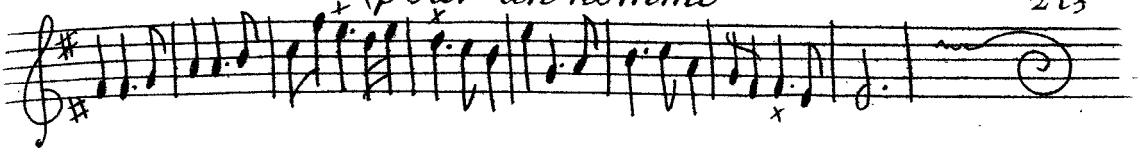

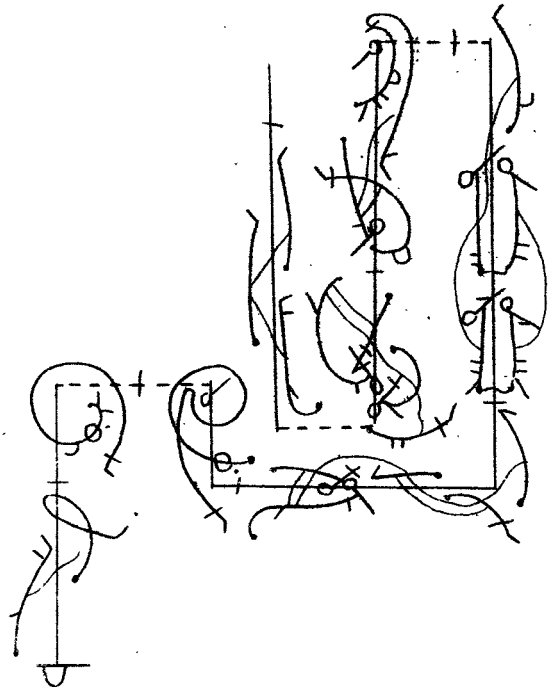

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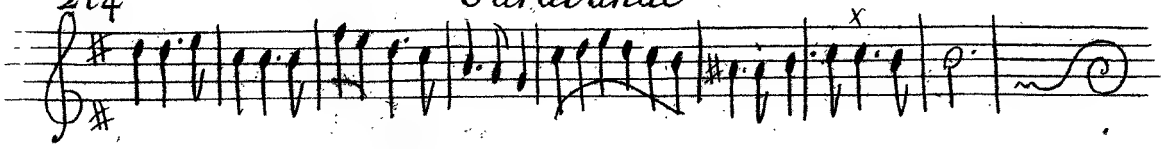
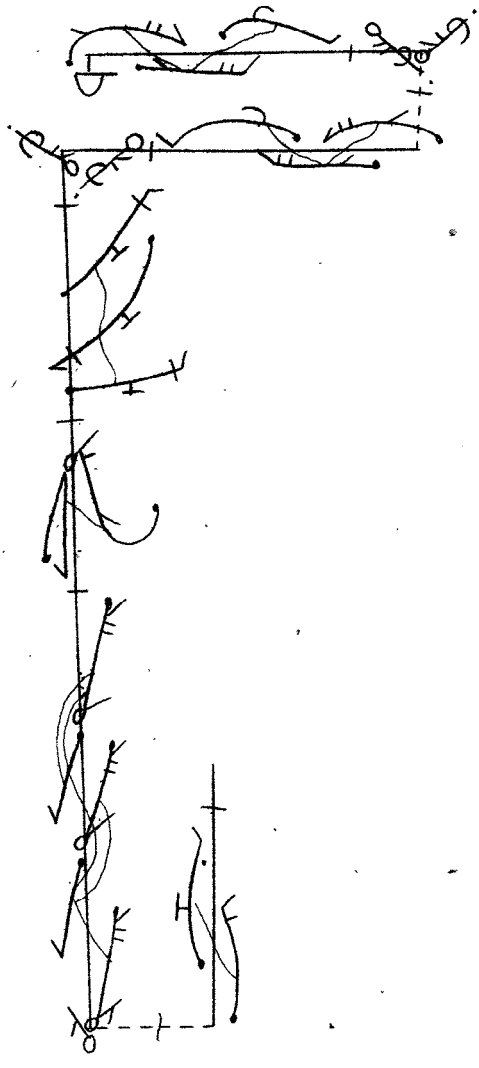
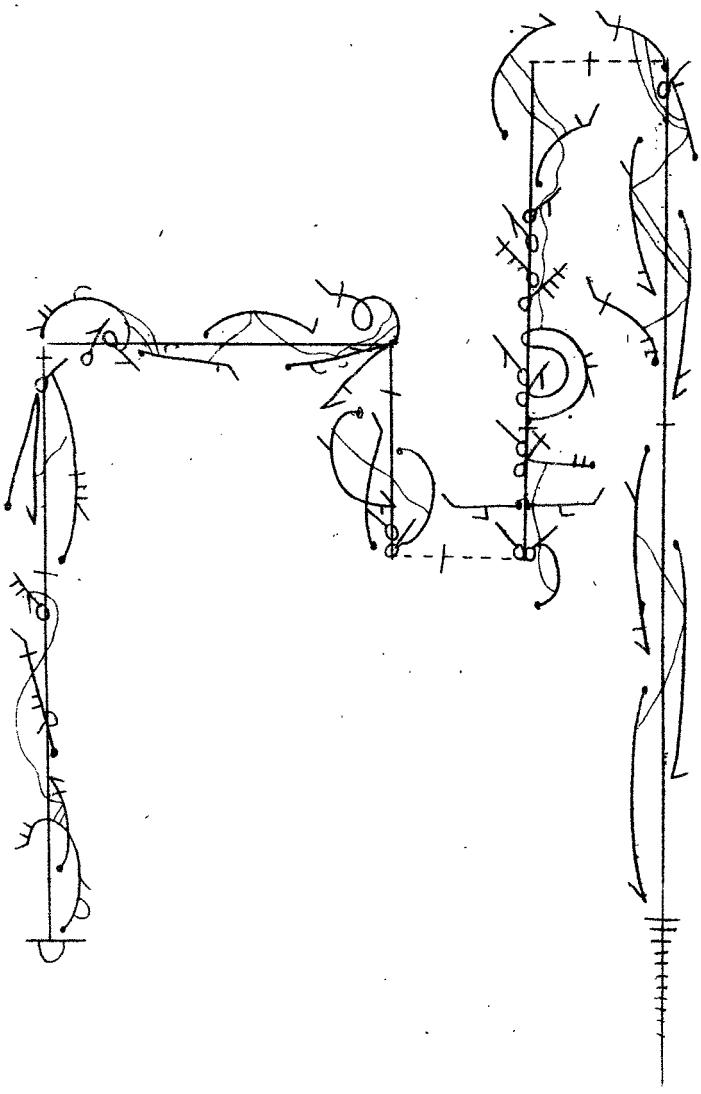
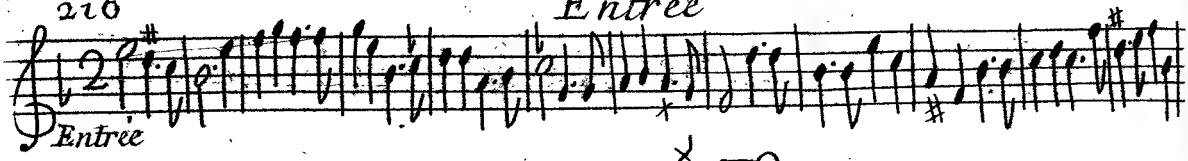
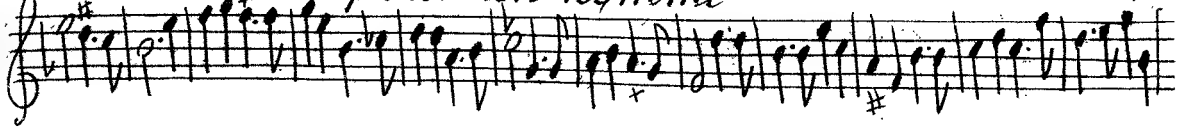


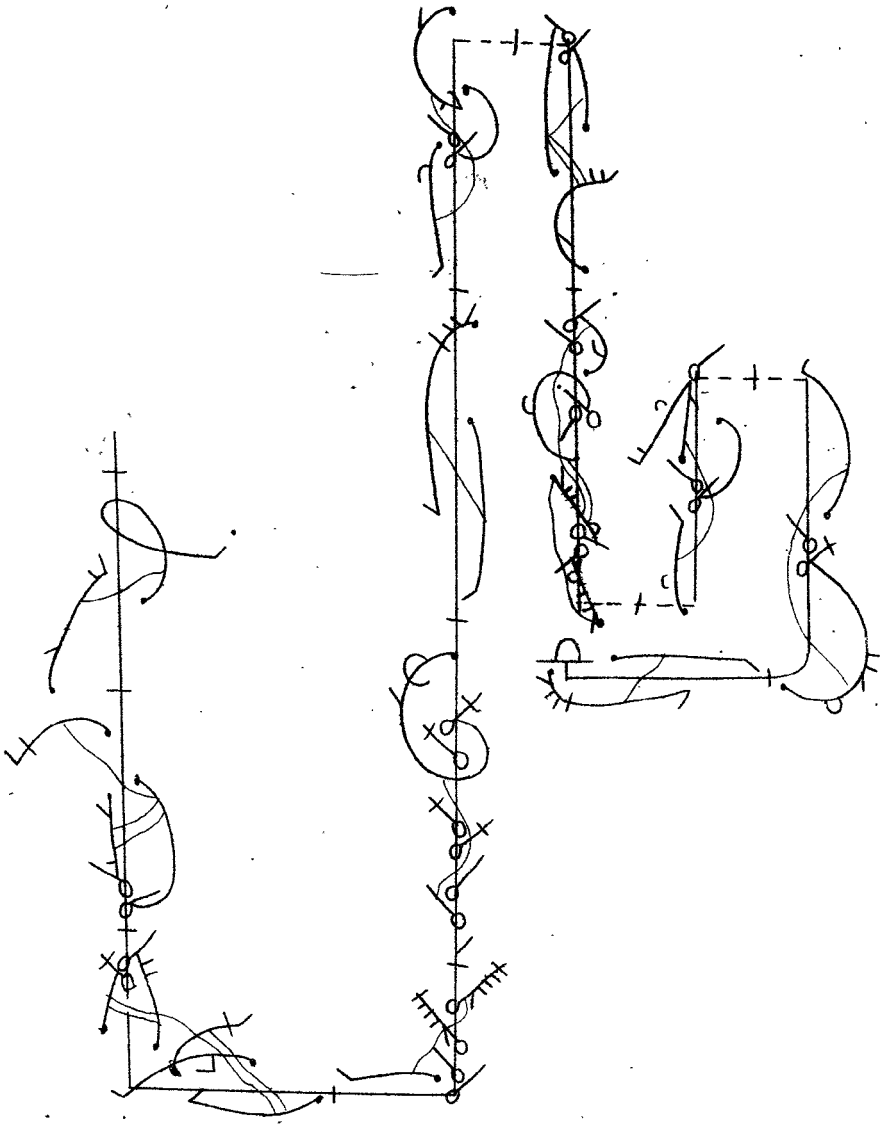






Entrée
pour
un homme
non dancée a l'opera





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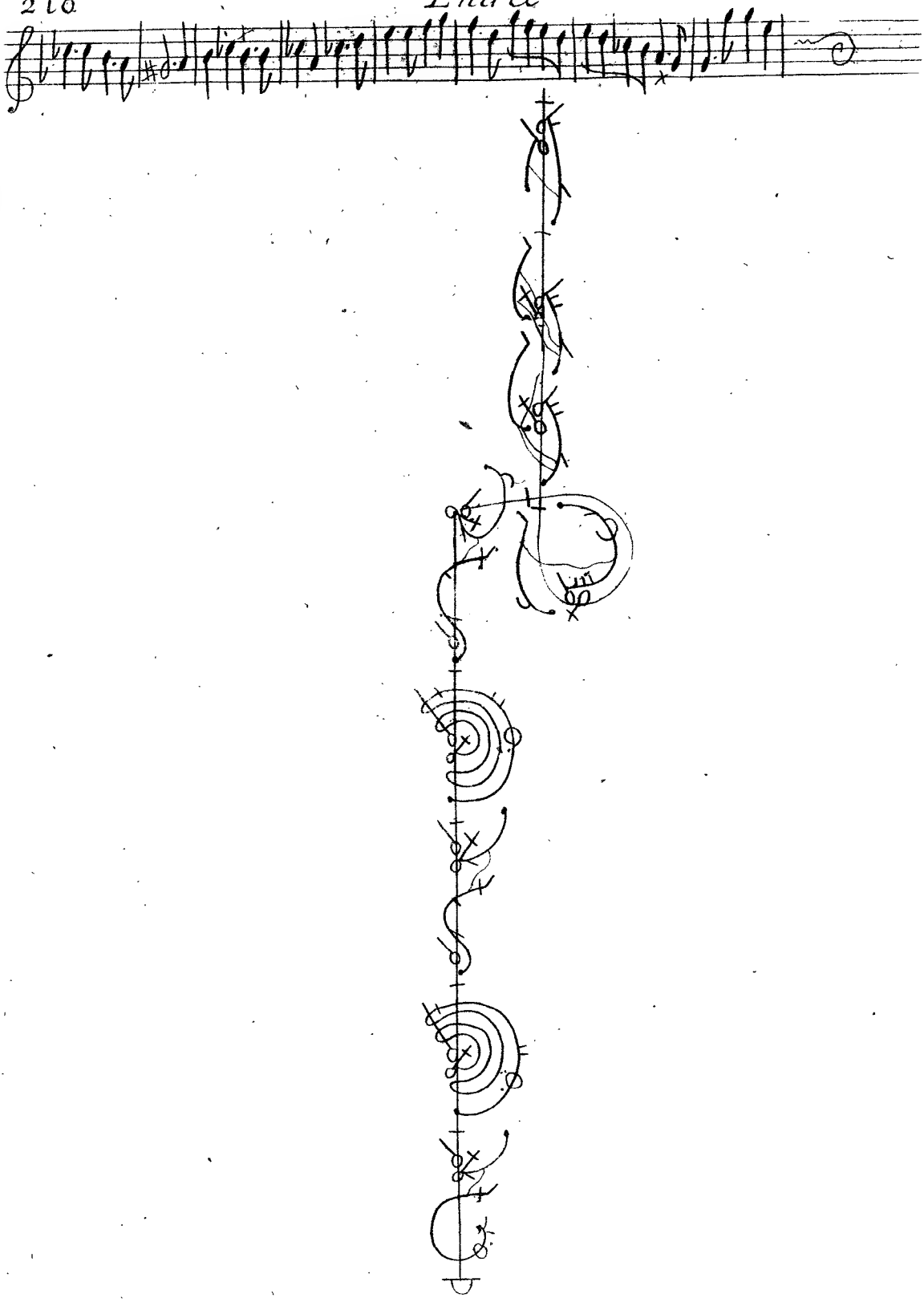

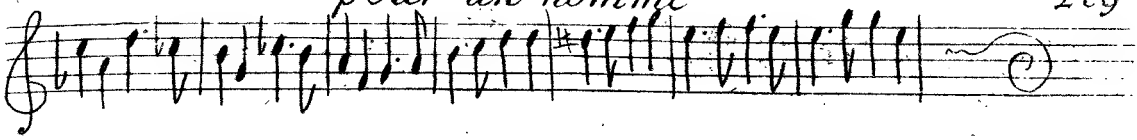

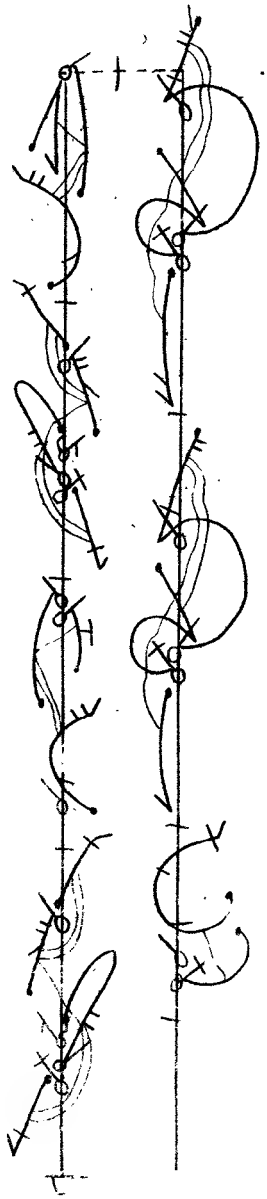

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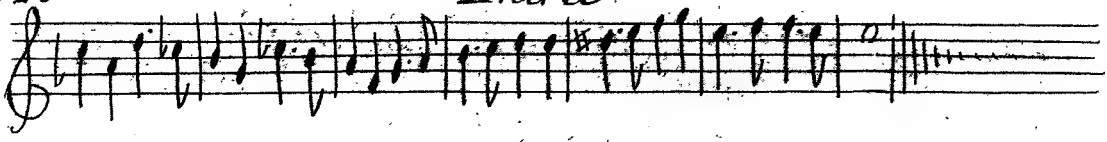
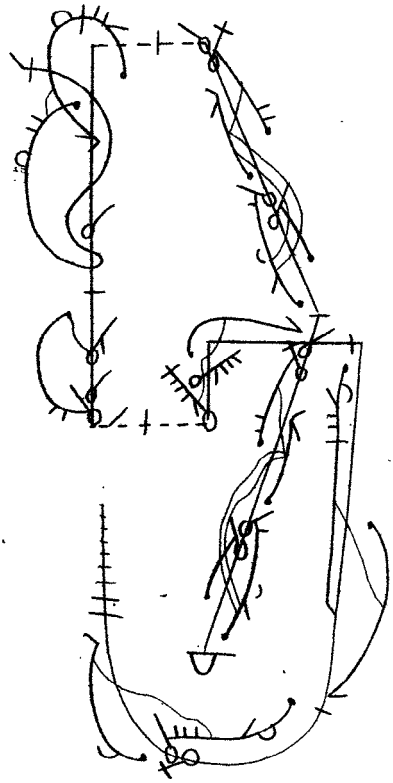
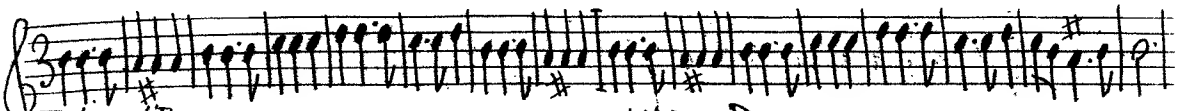
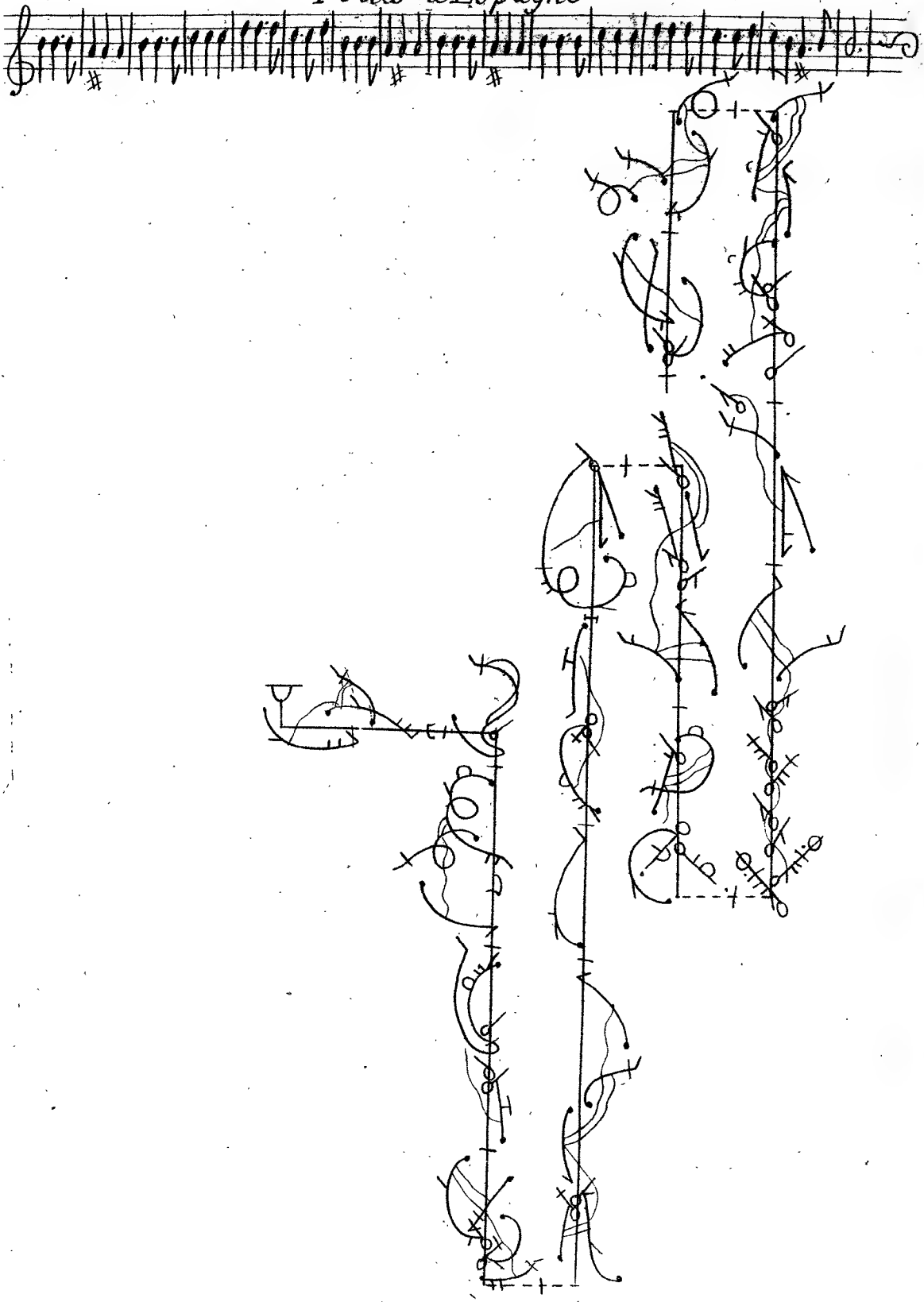
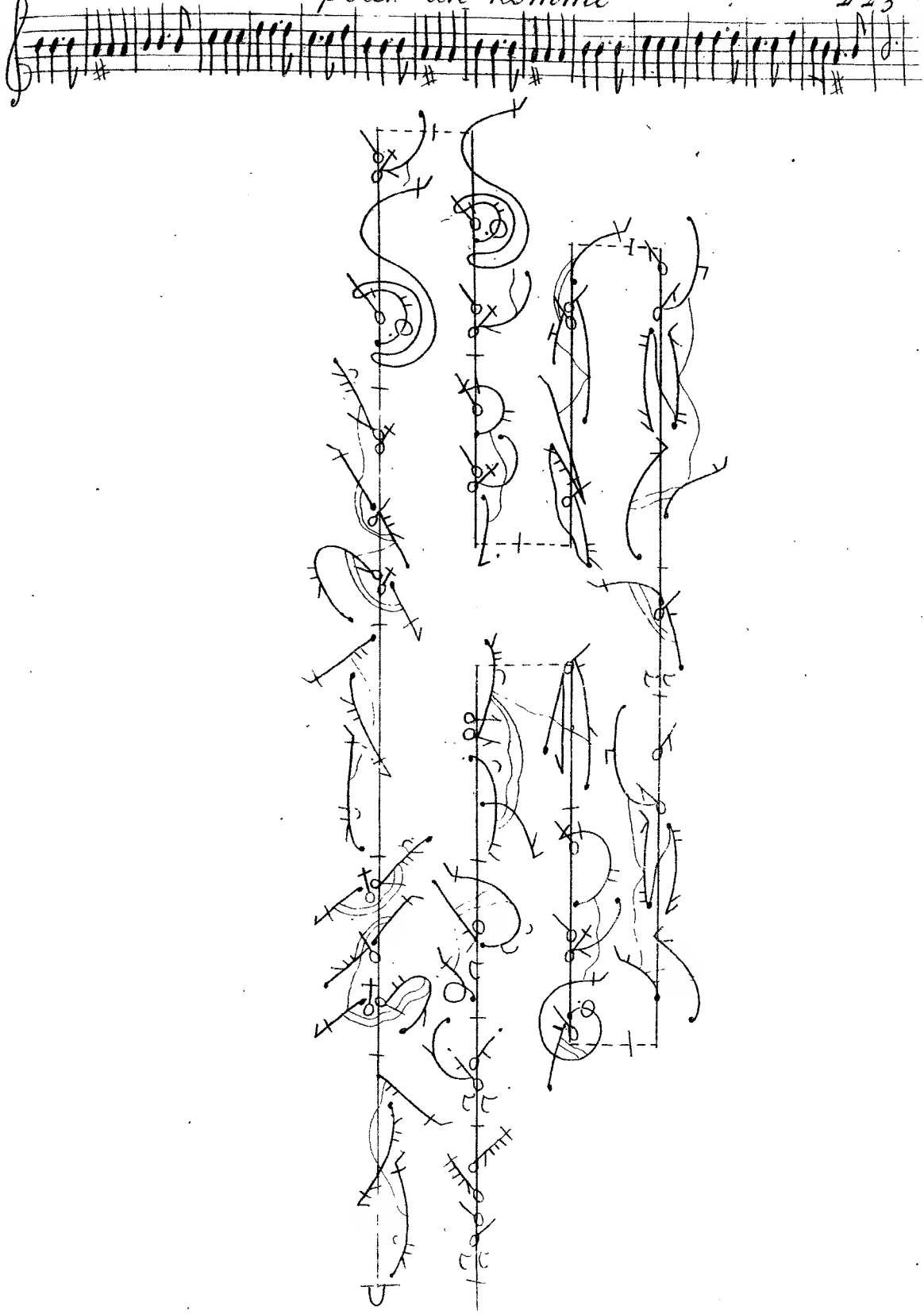






Folies d'Espagne
pour un homme





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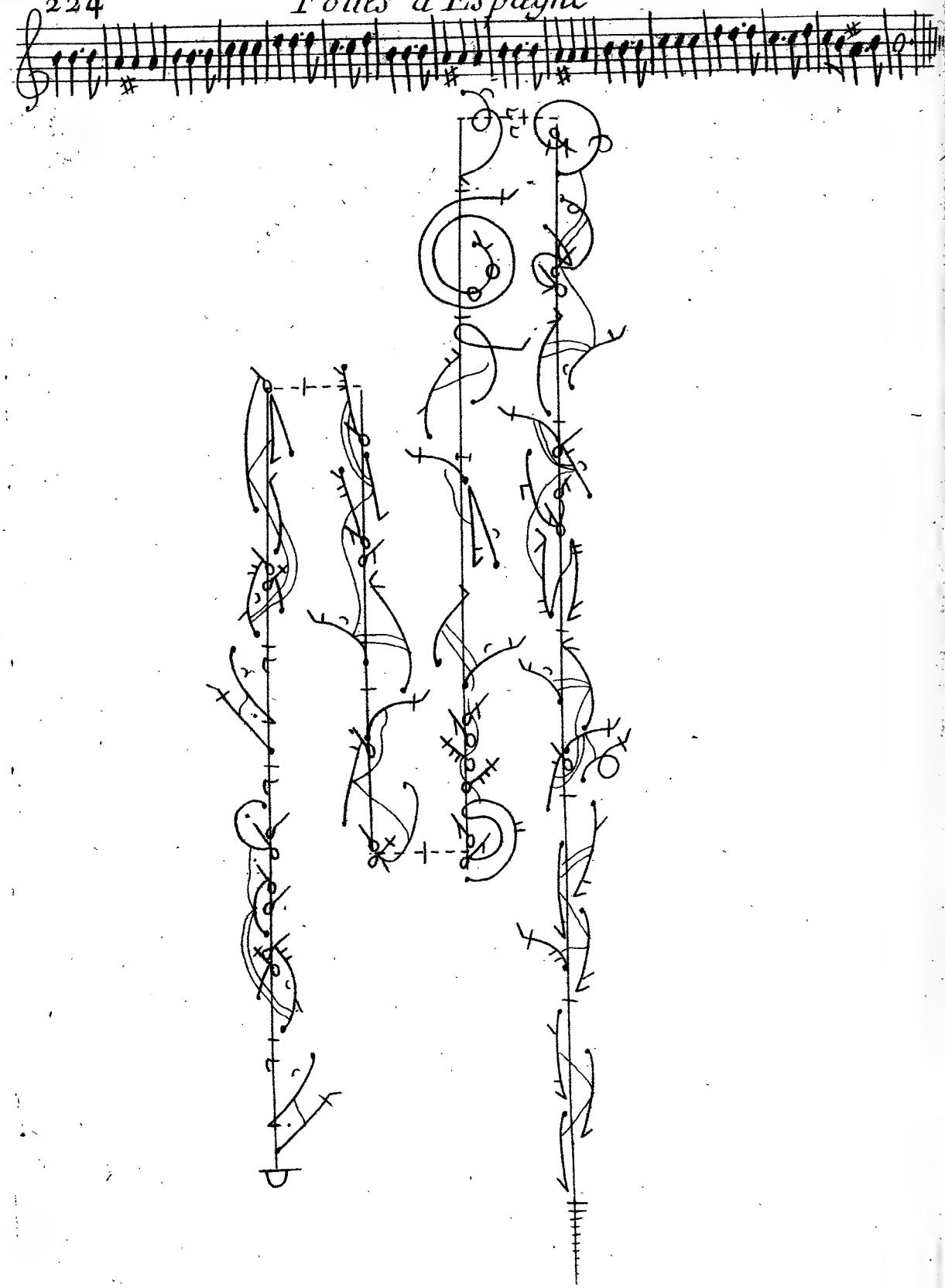
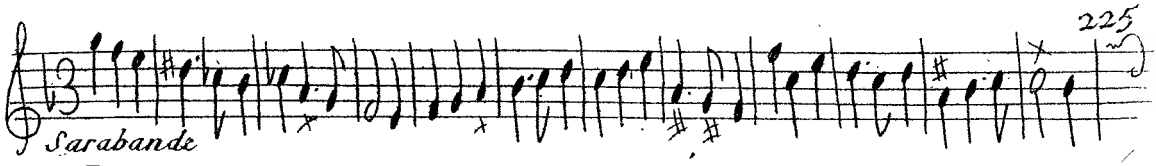
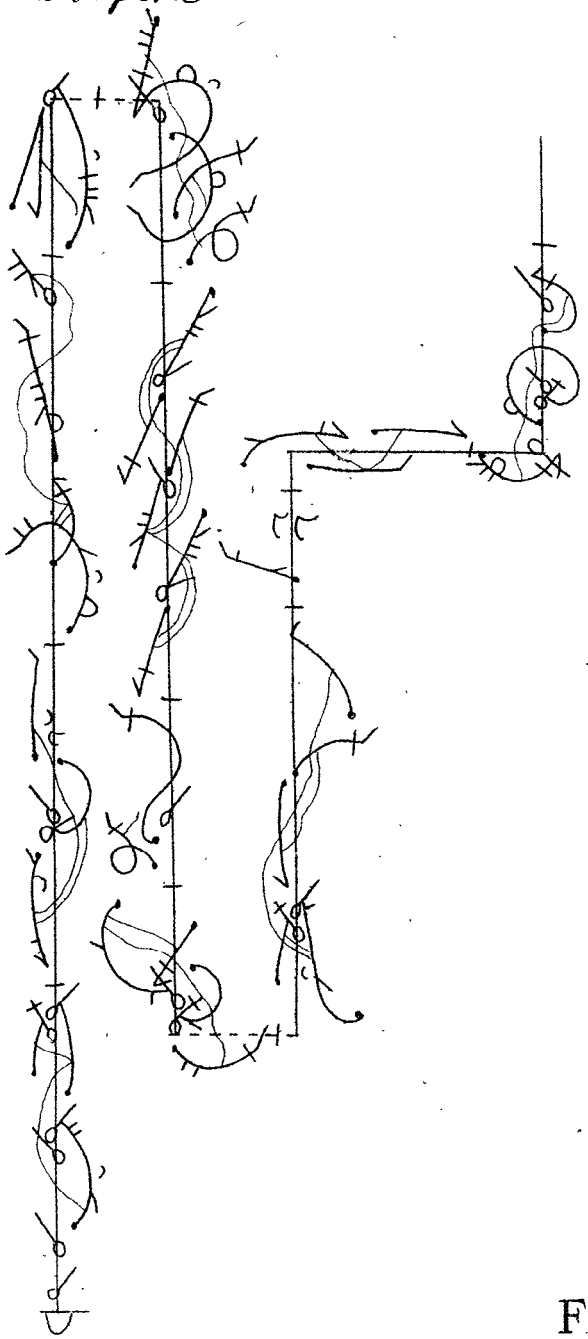




Sarabande pour un homme

non dancée a l'opera



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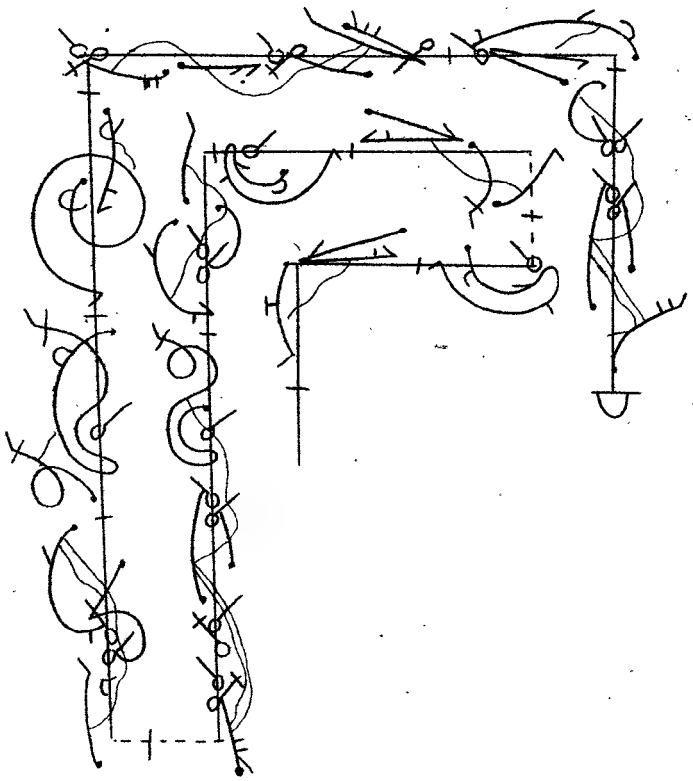

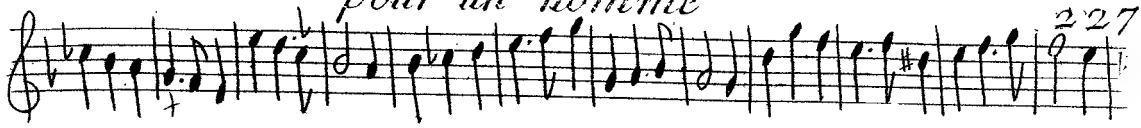

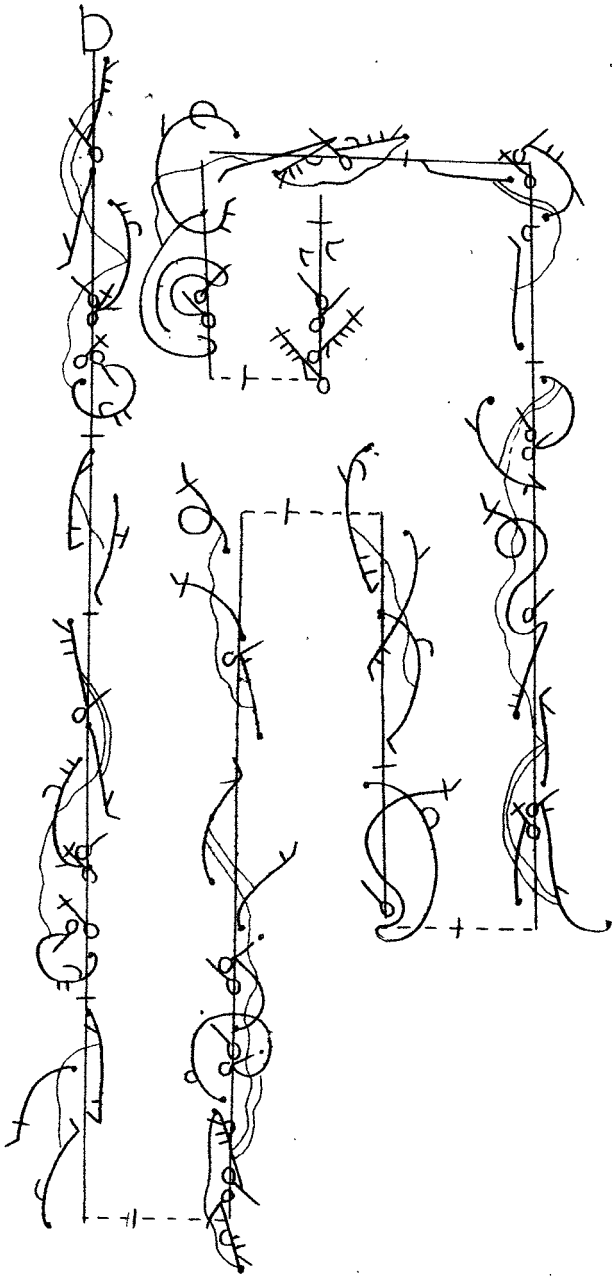

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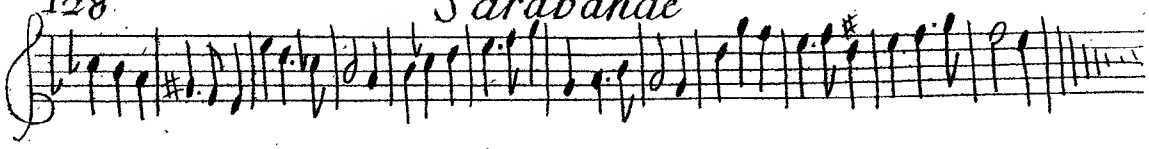

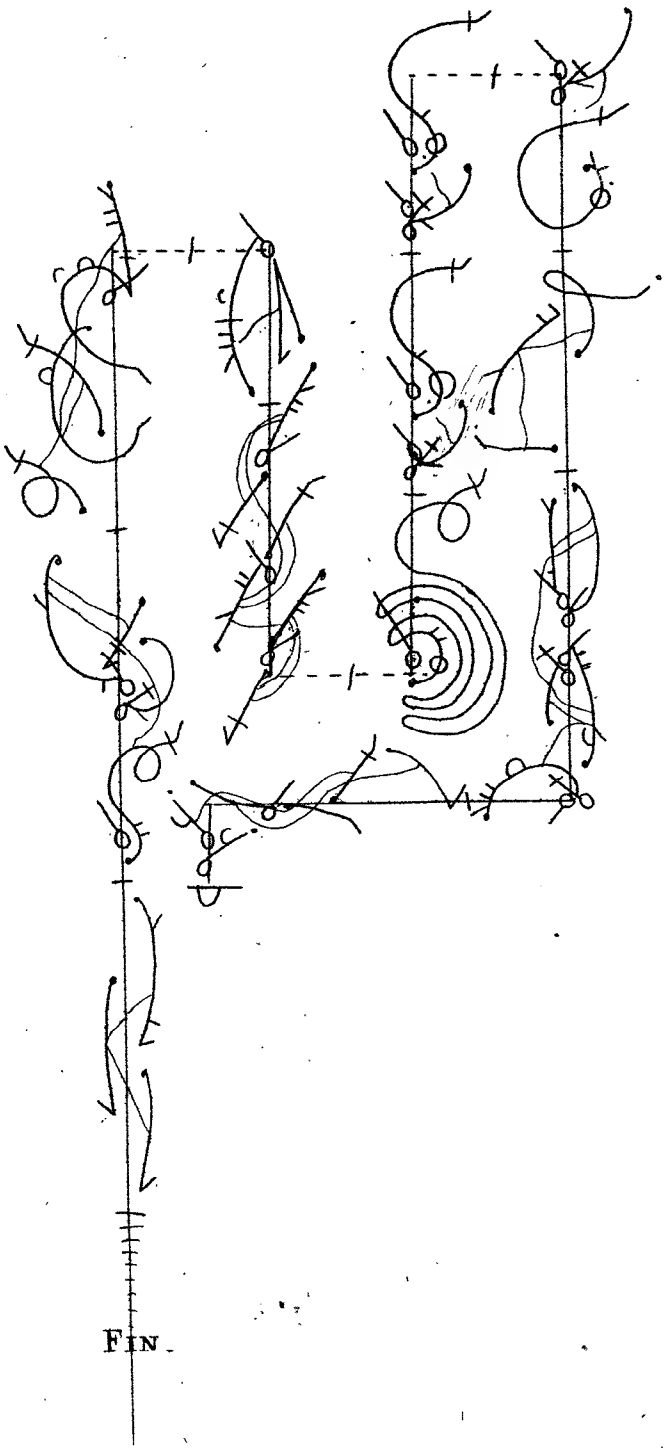

FIN.

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contenüës en ce Recüeil

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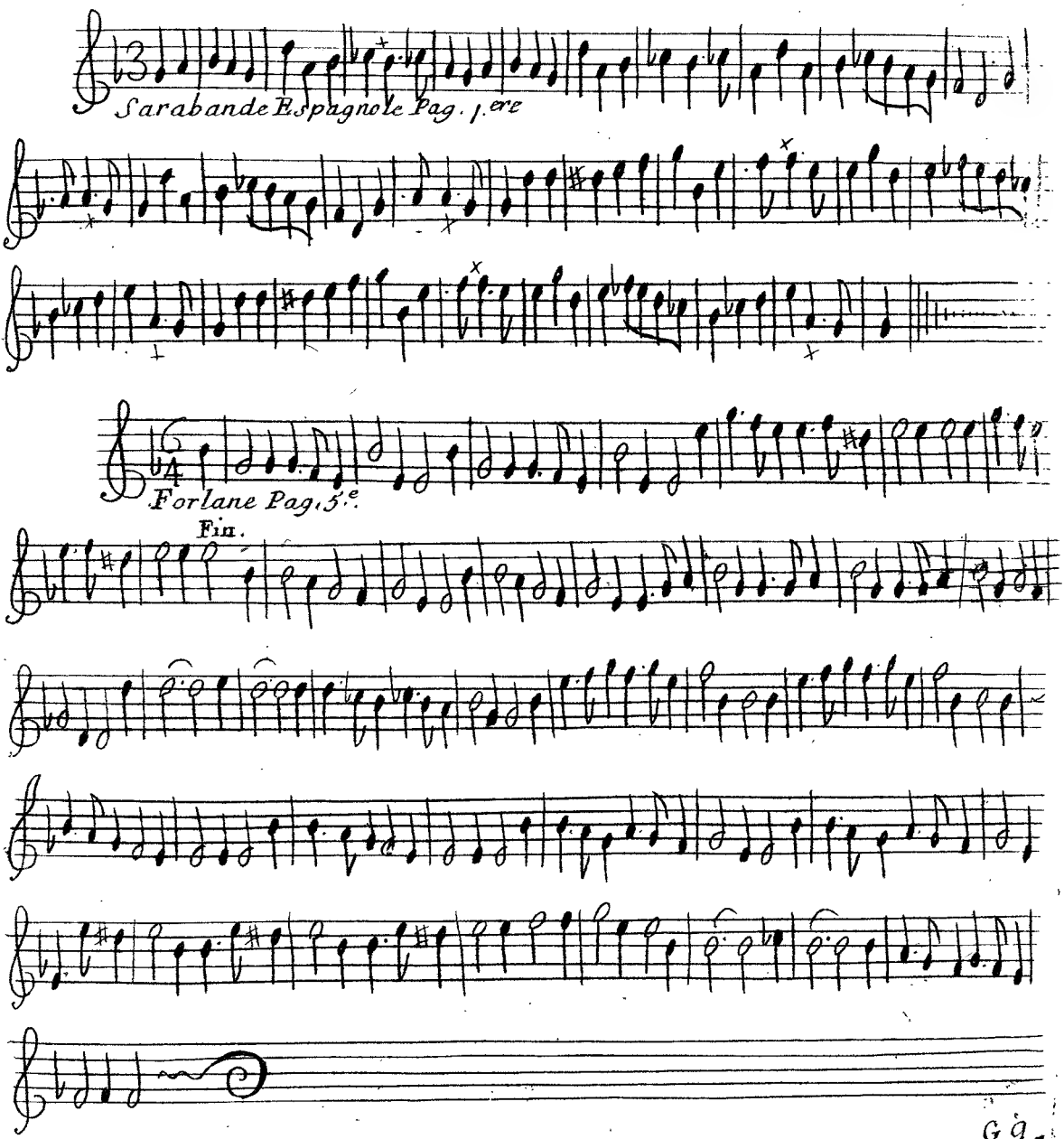
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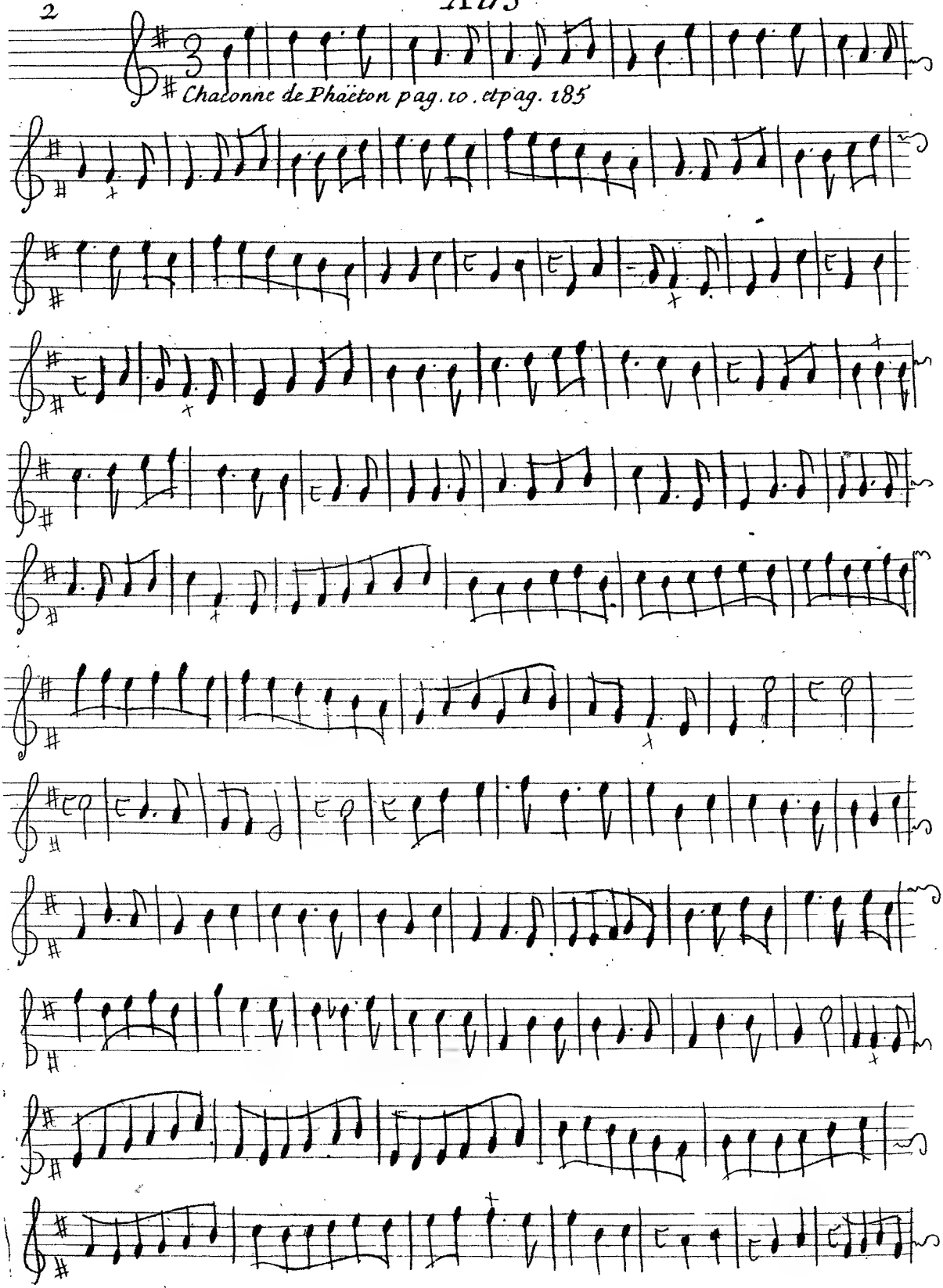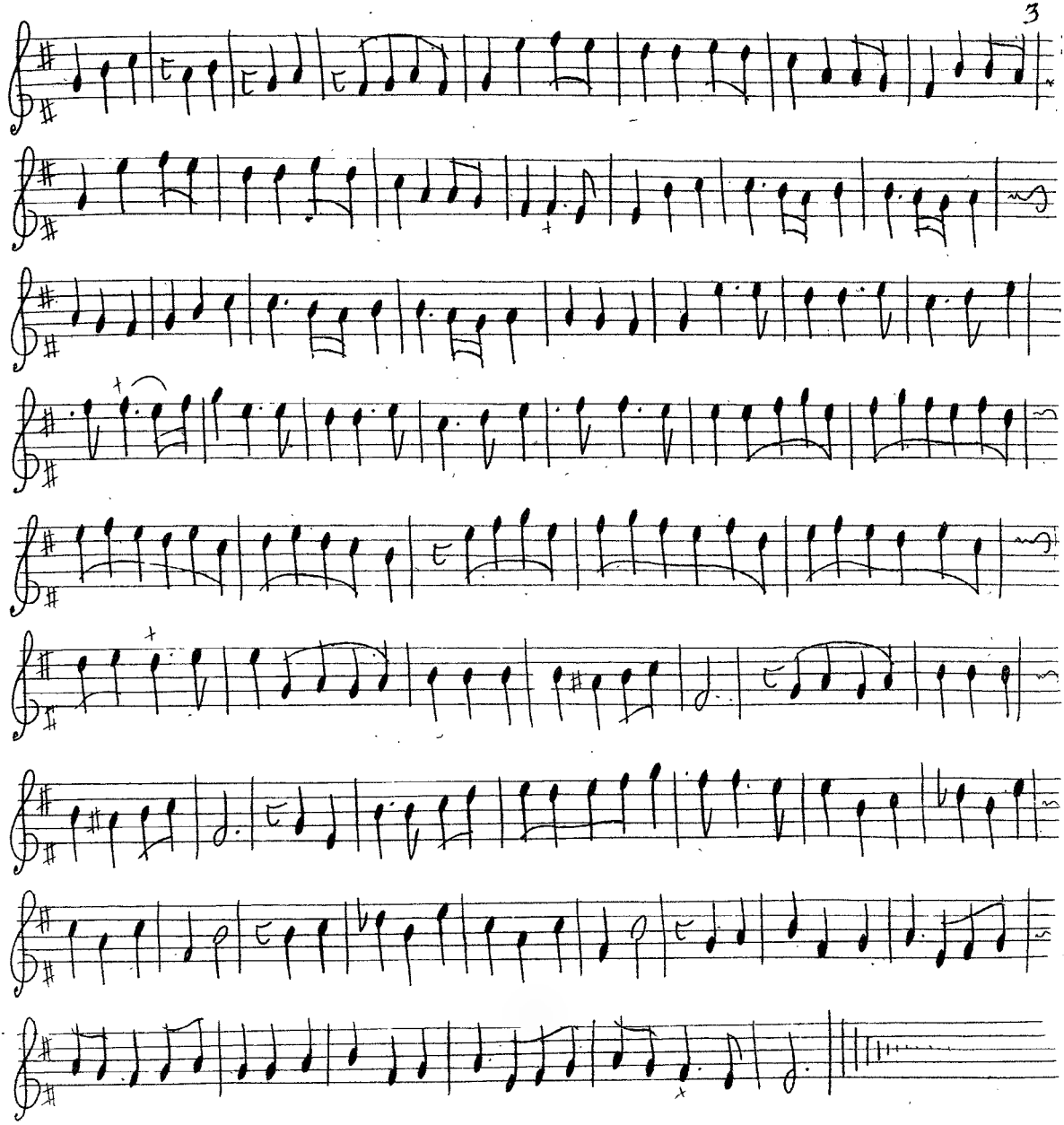
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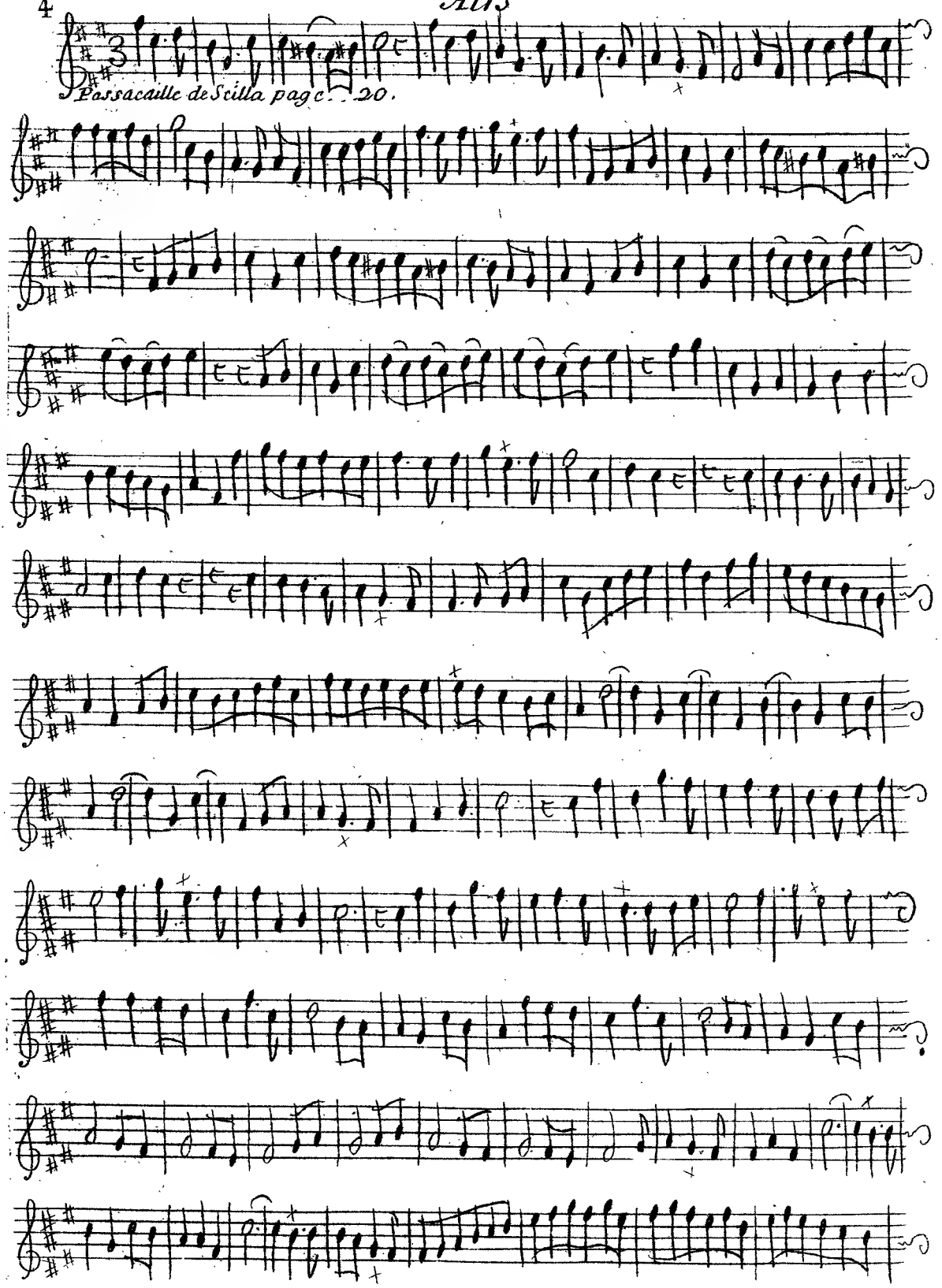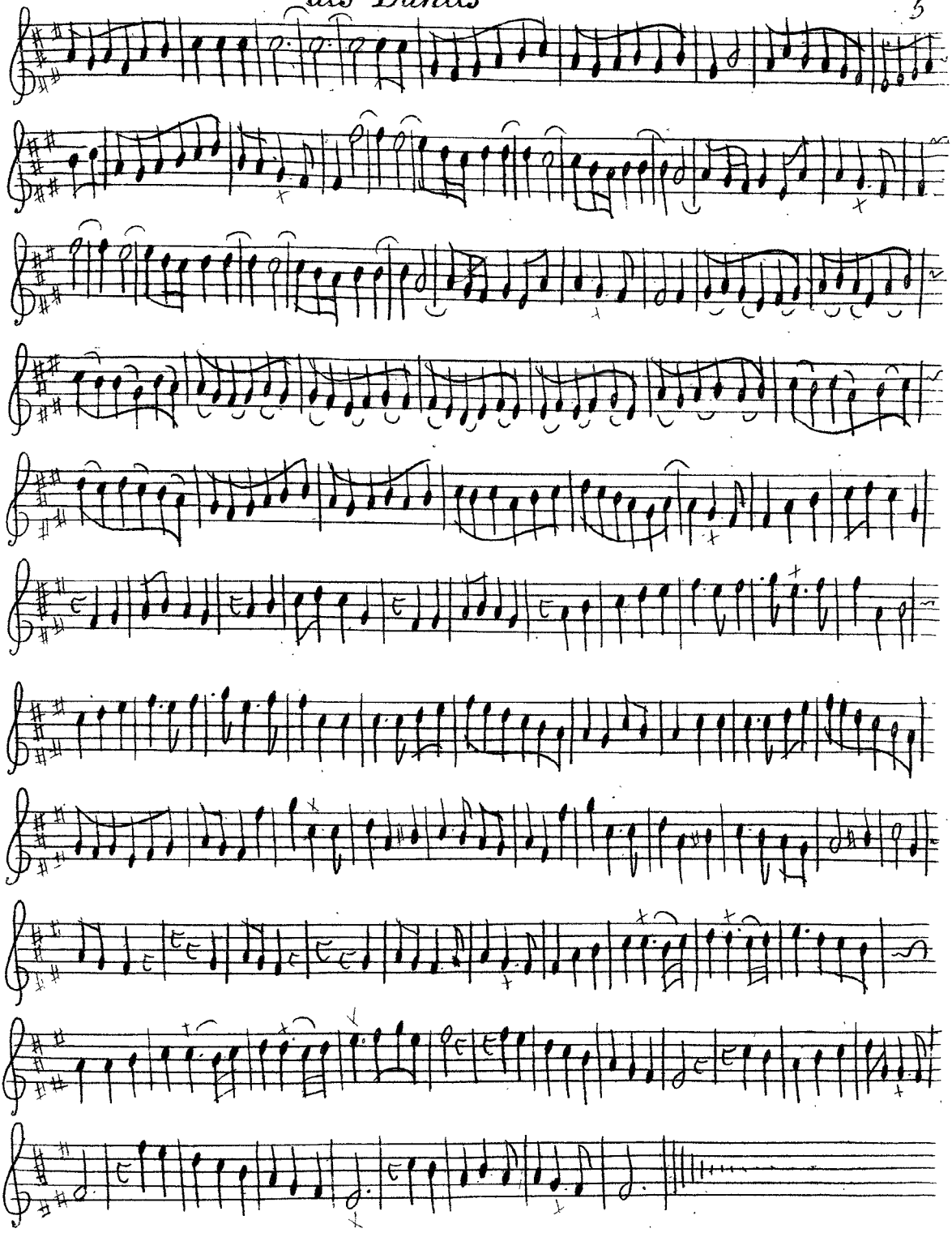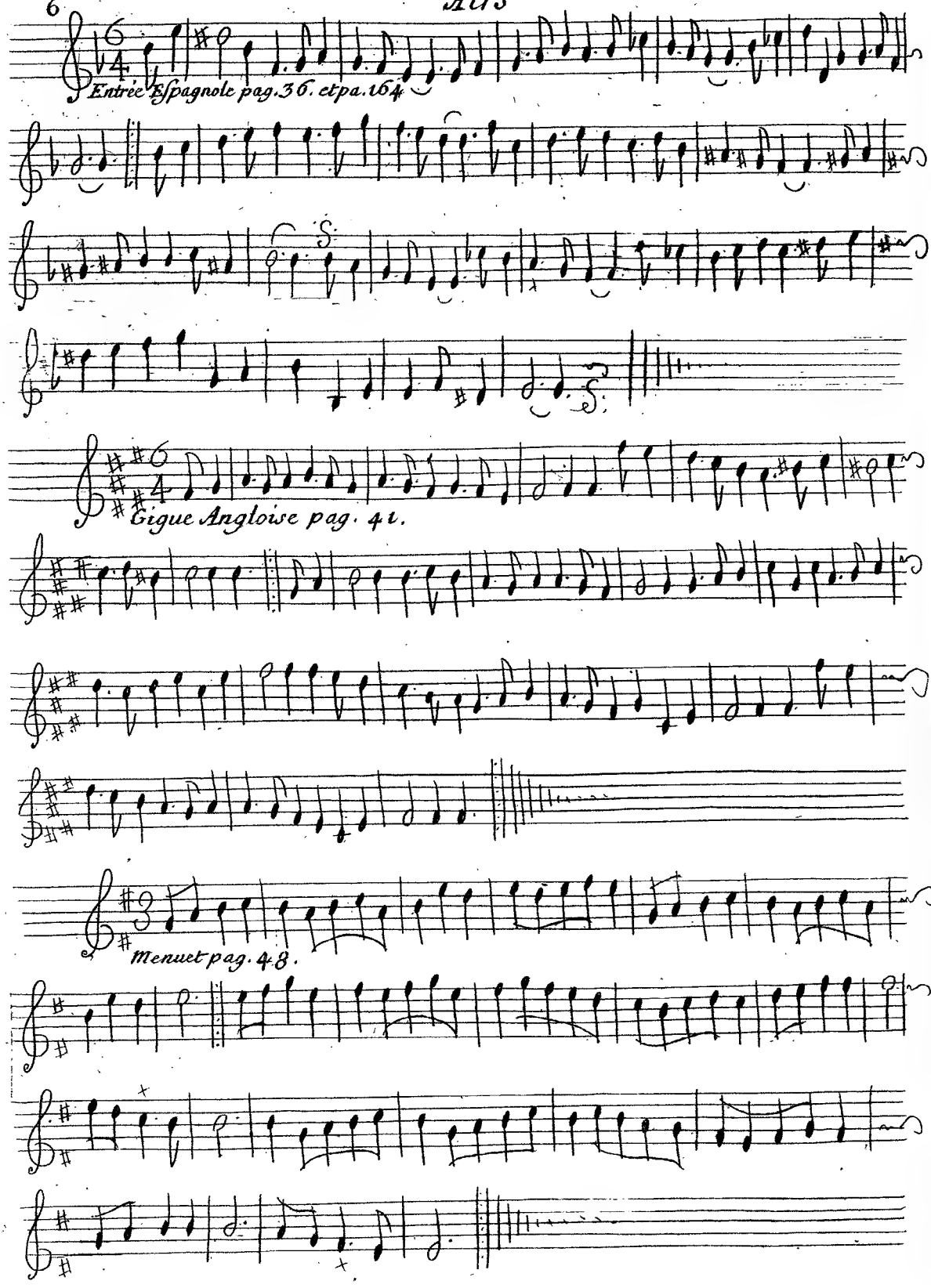
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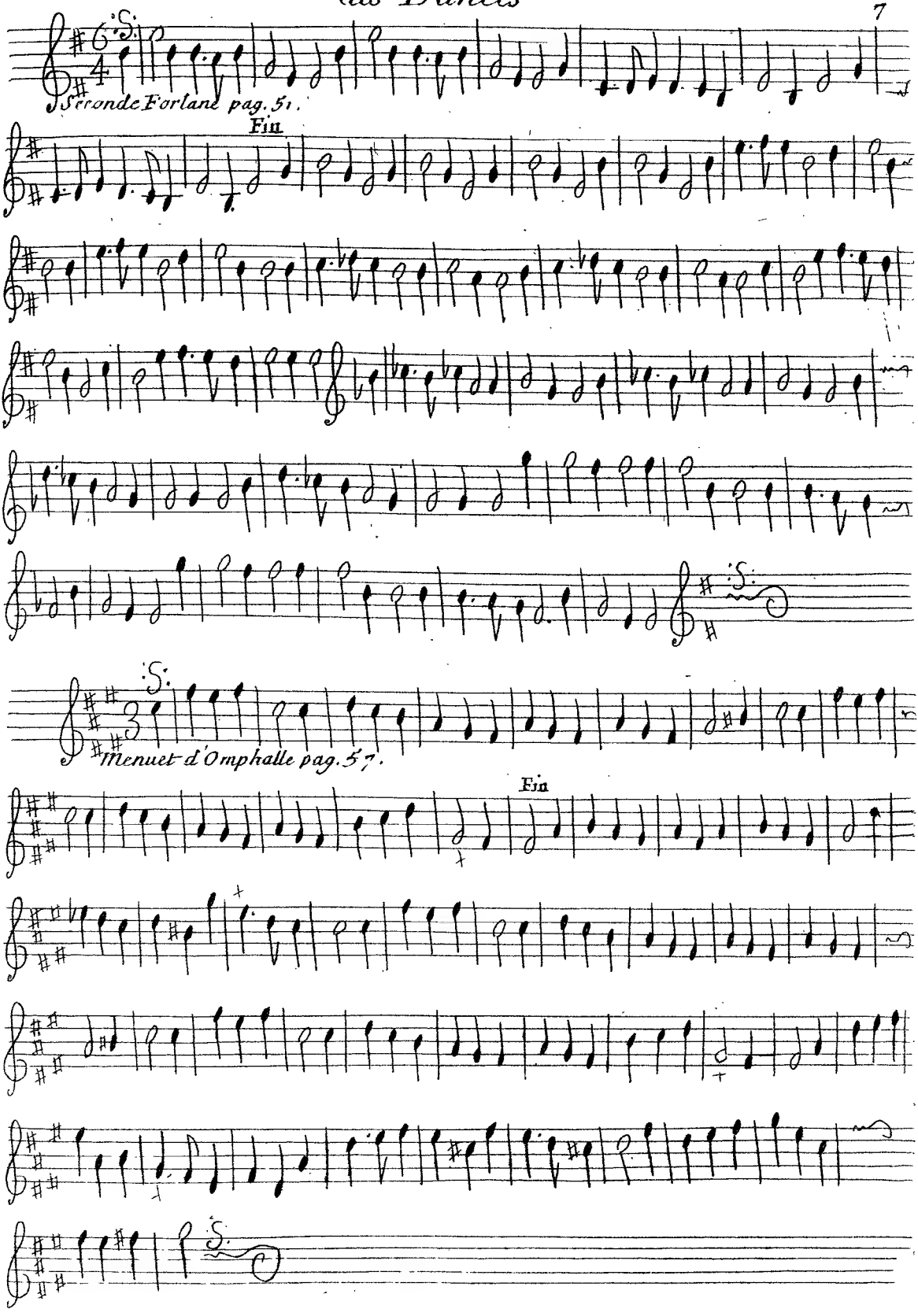
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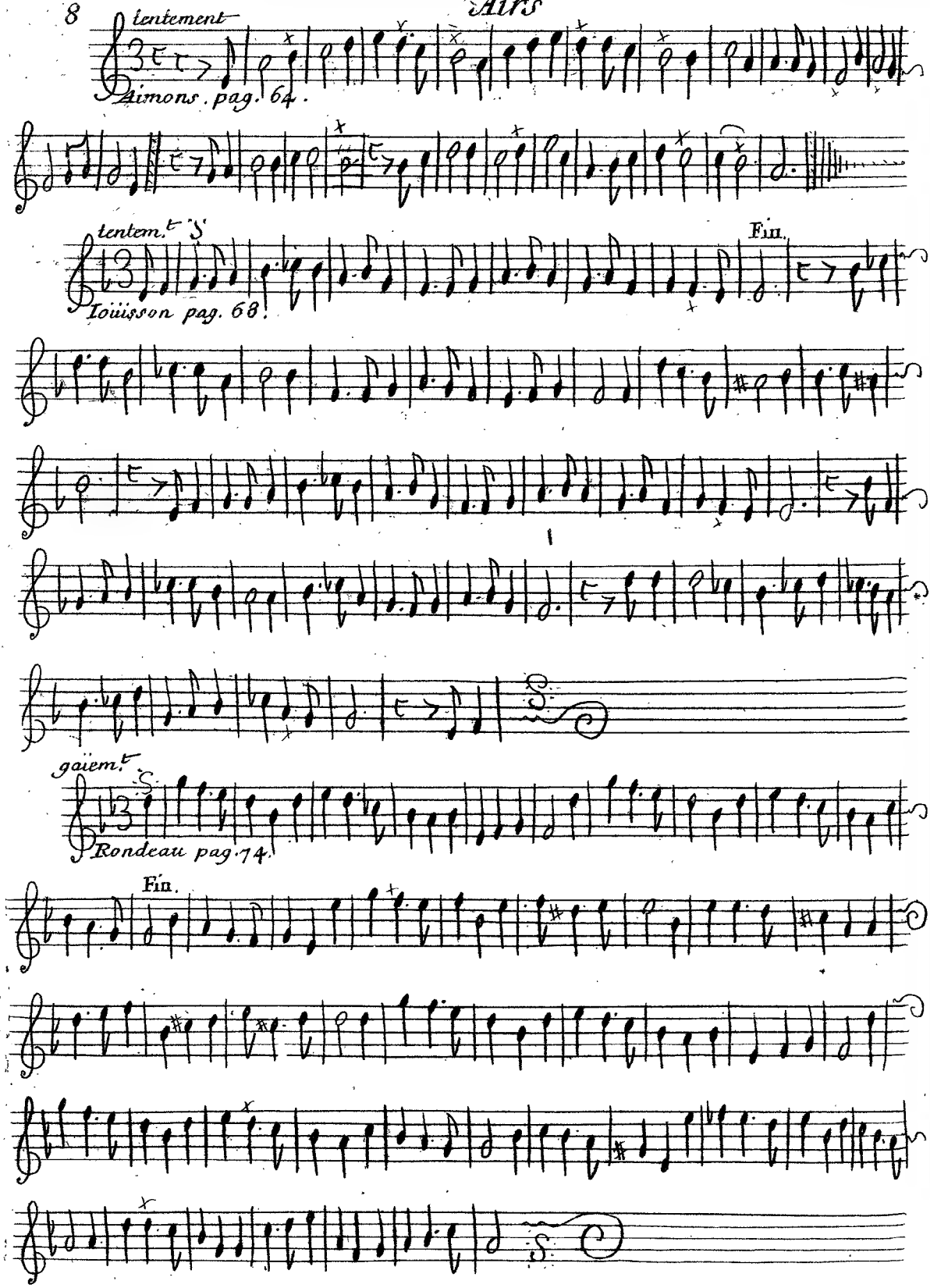
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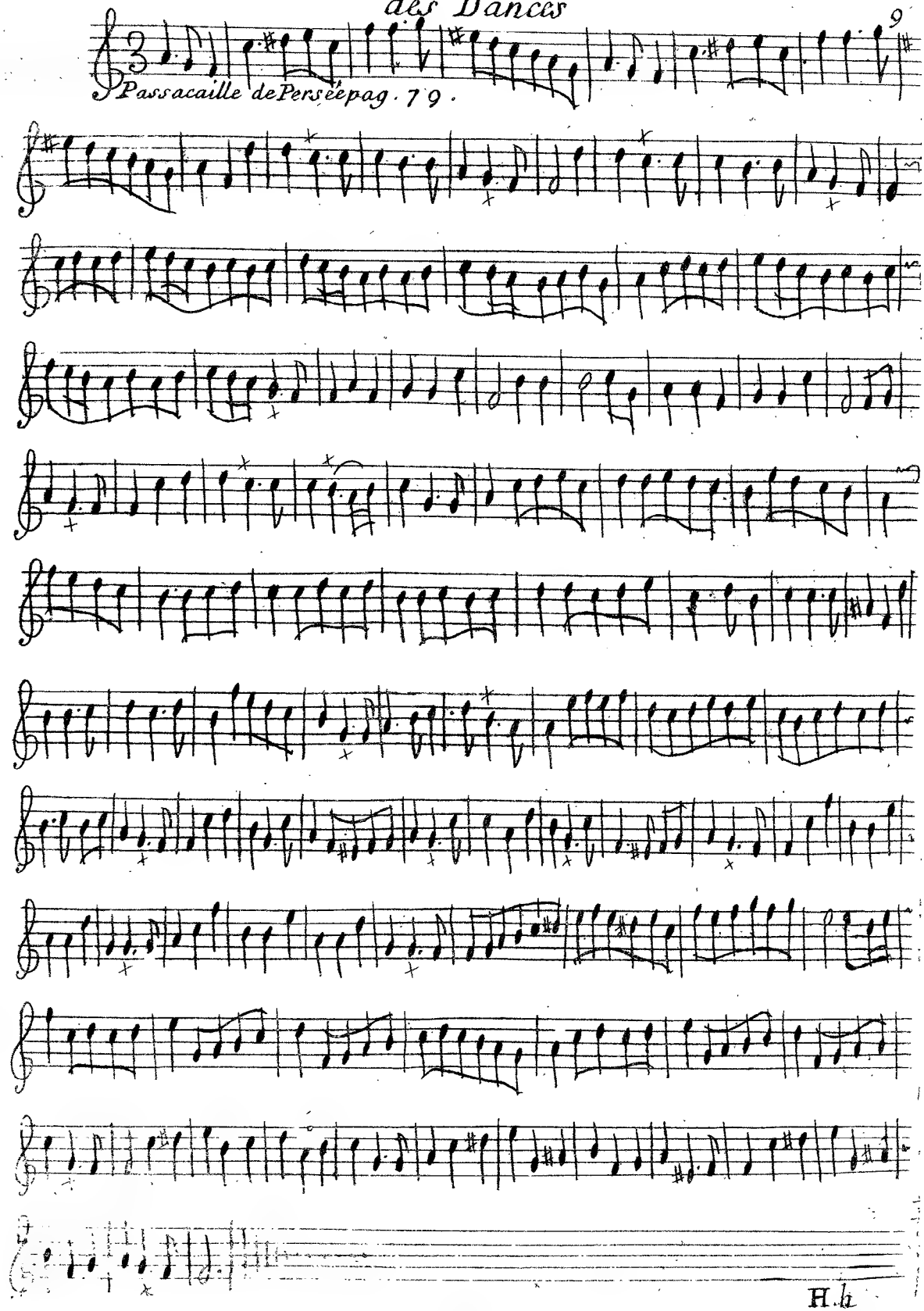
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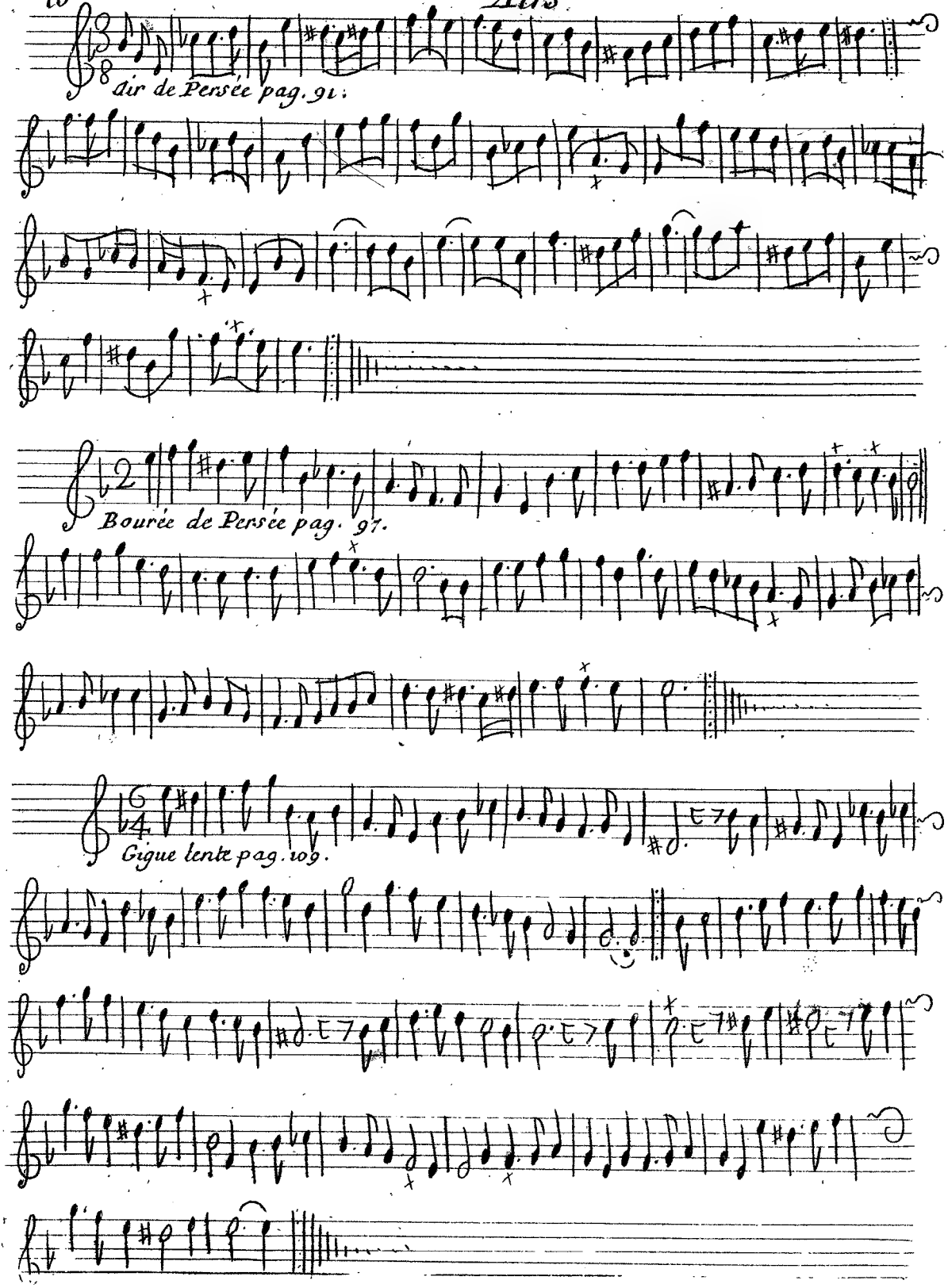
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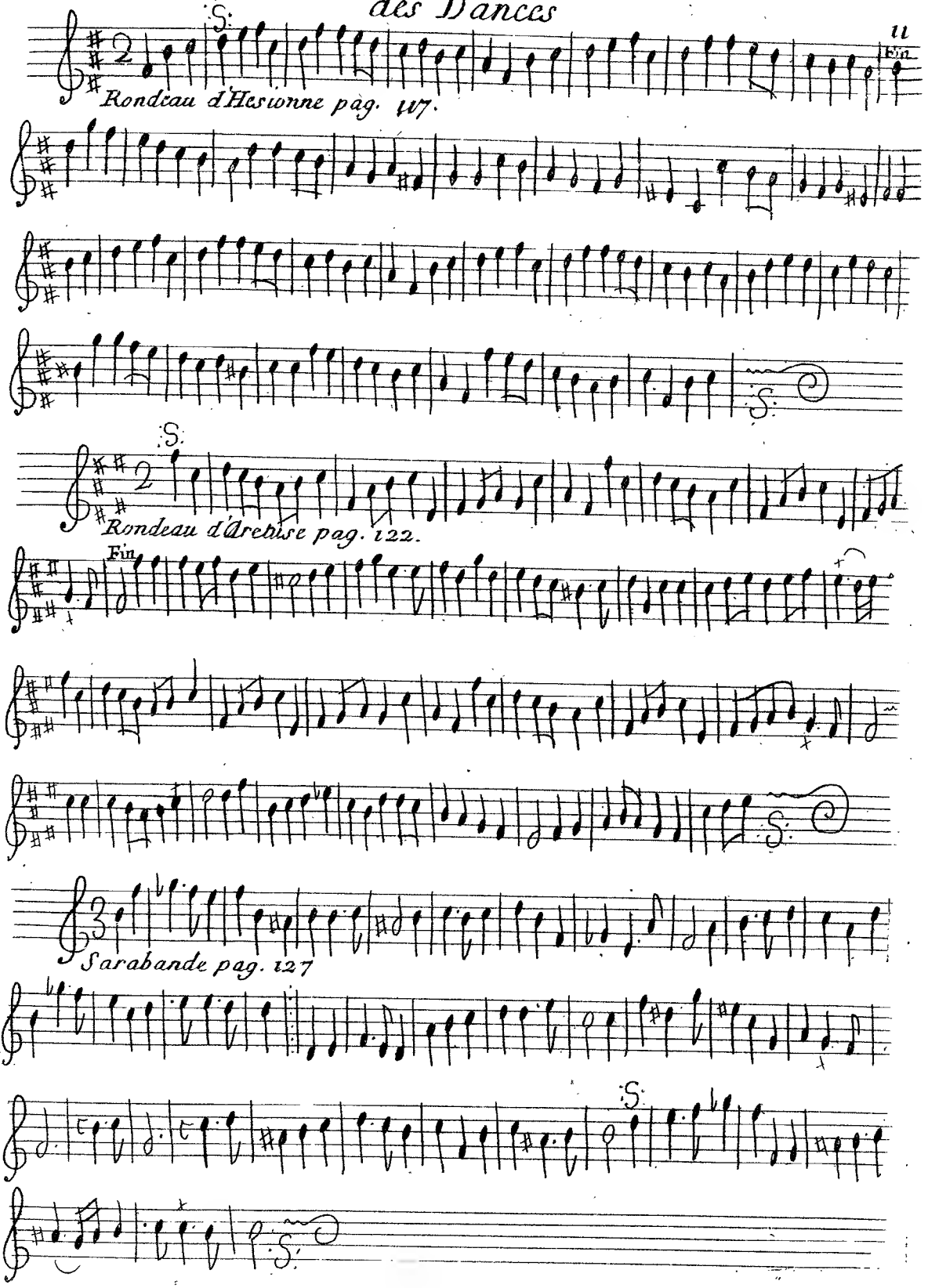
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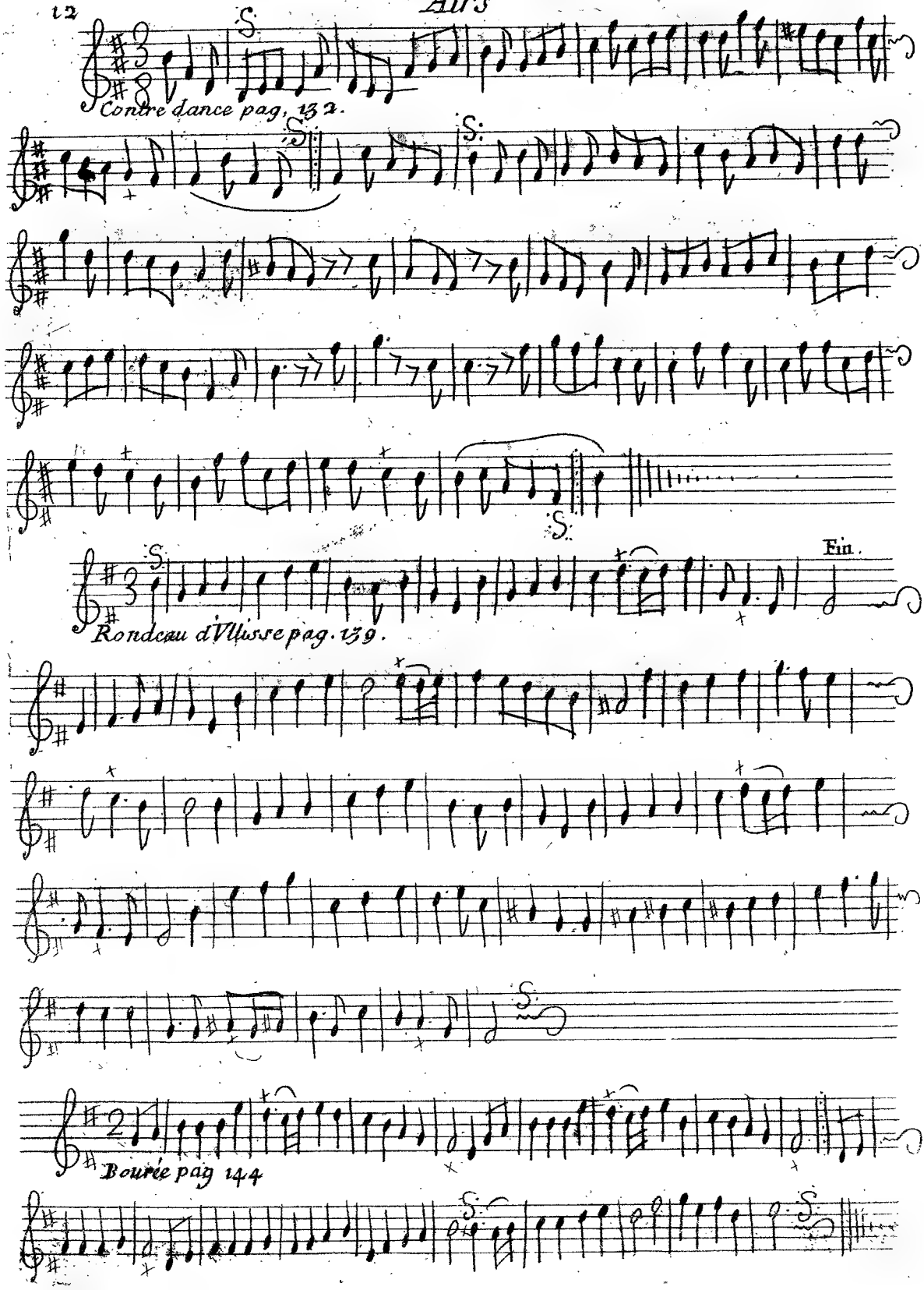
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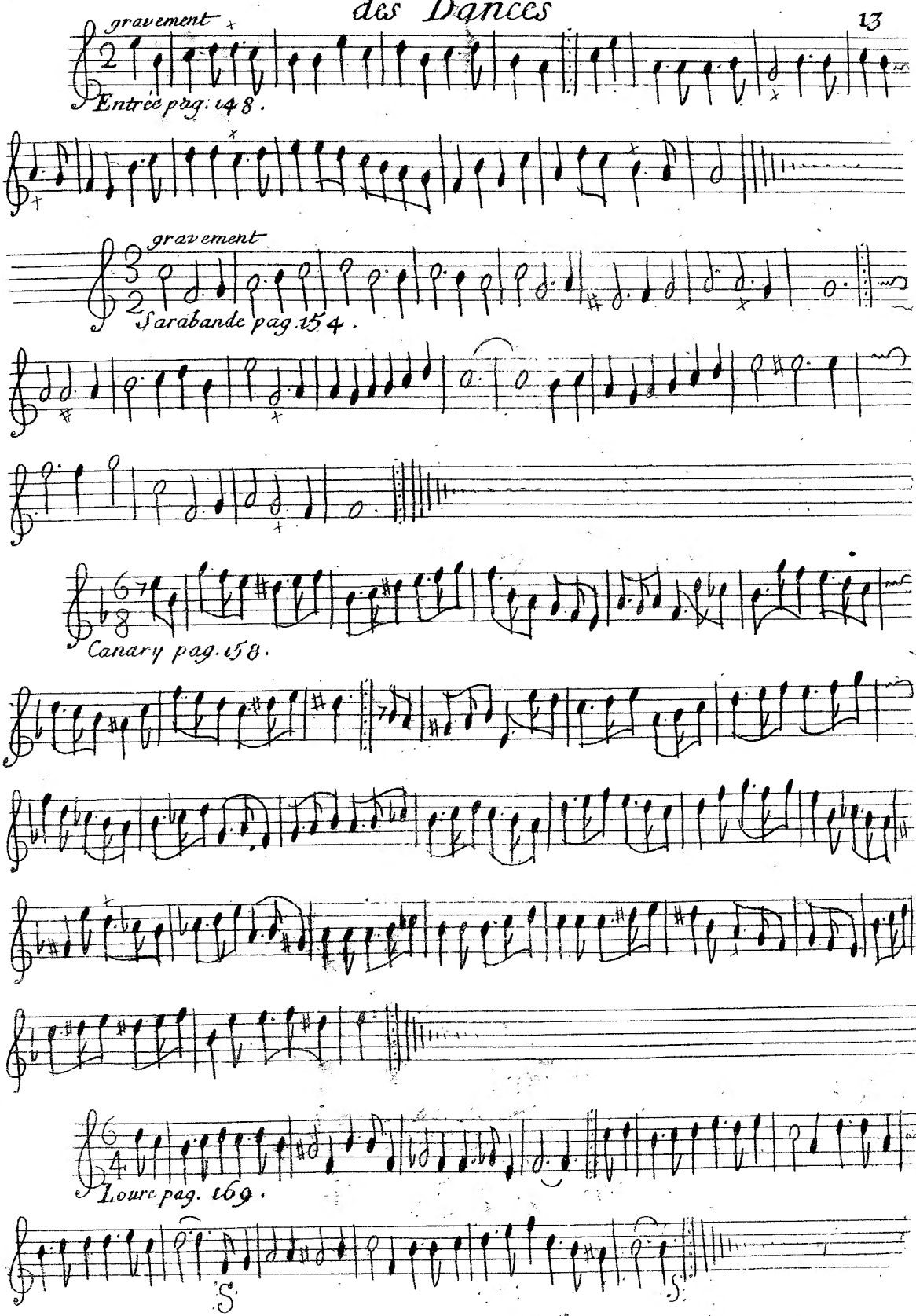
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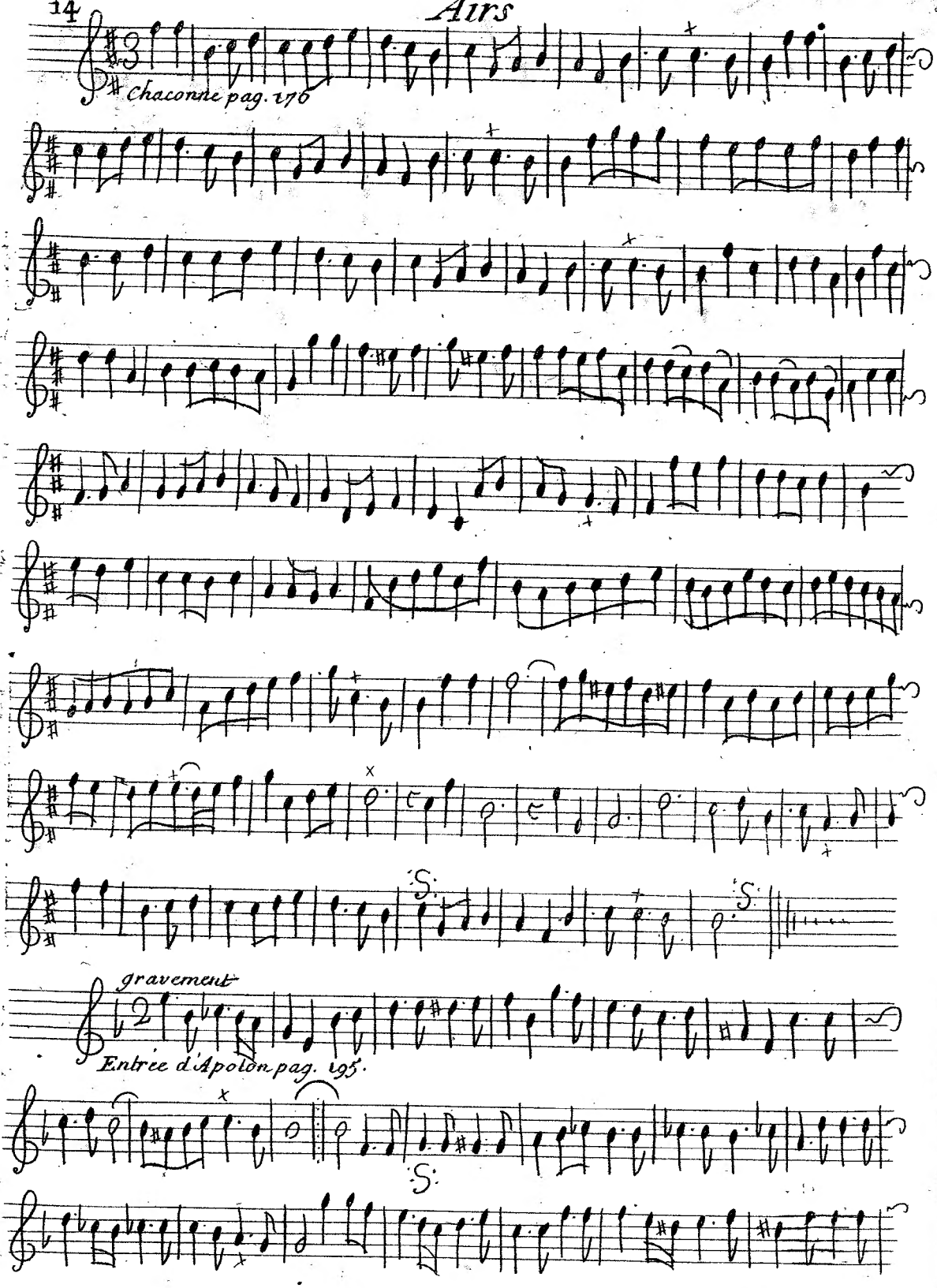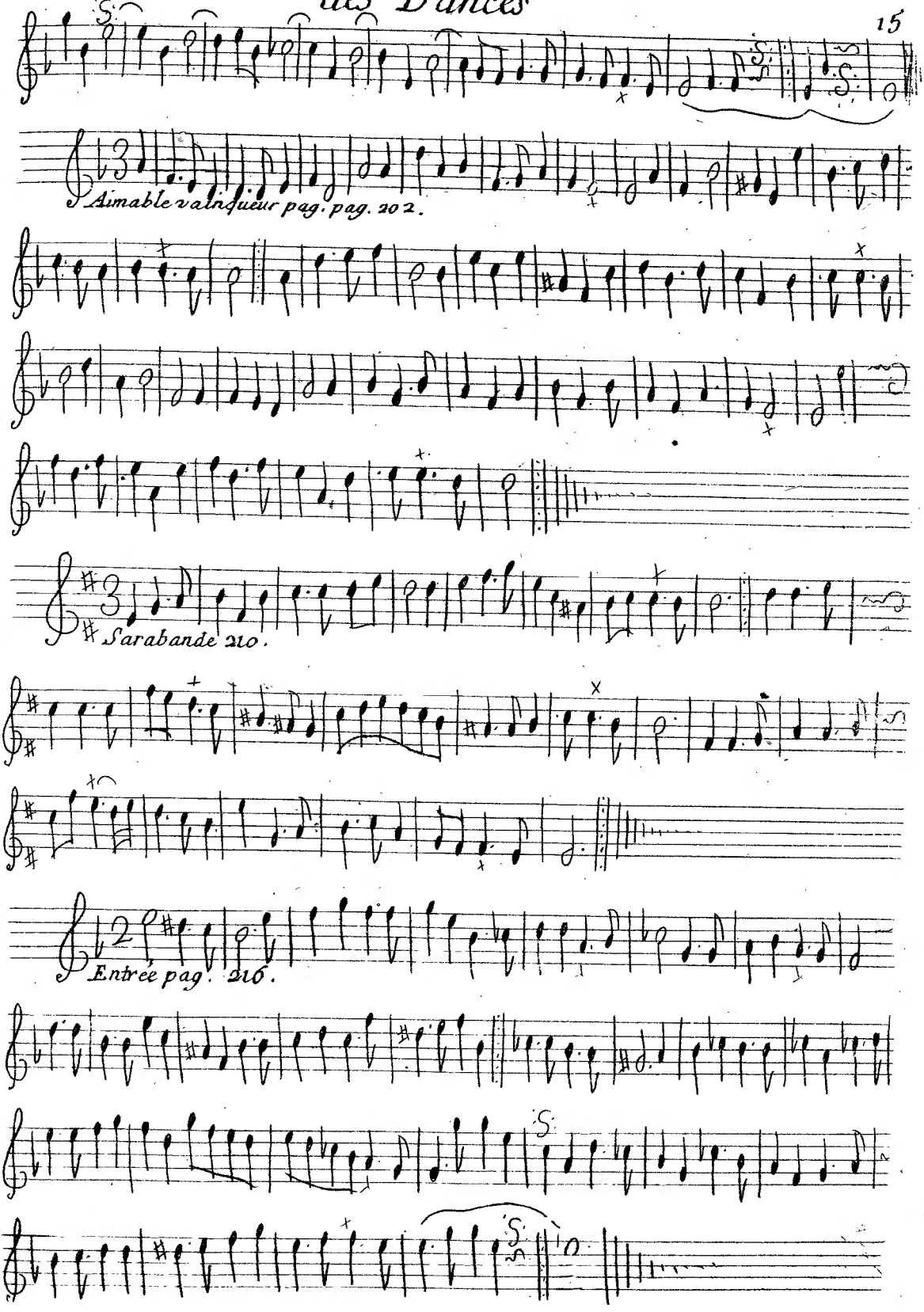
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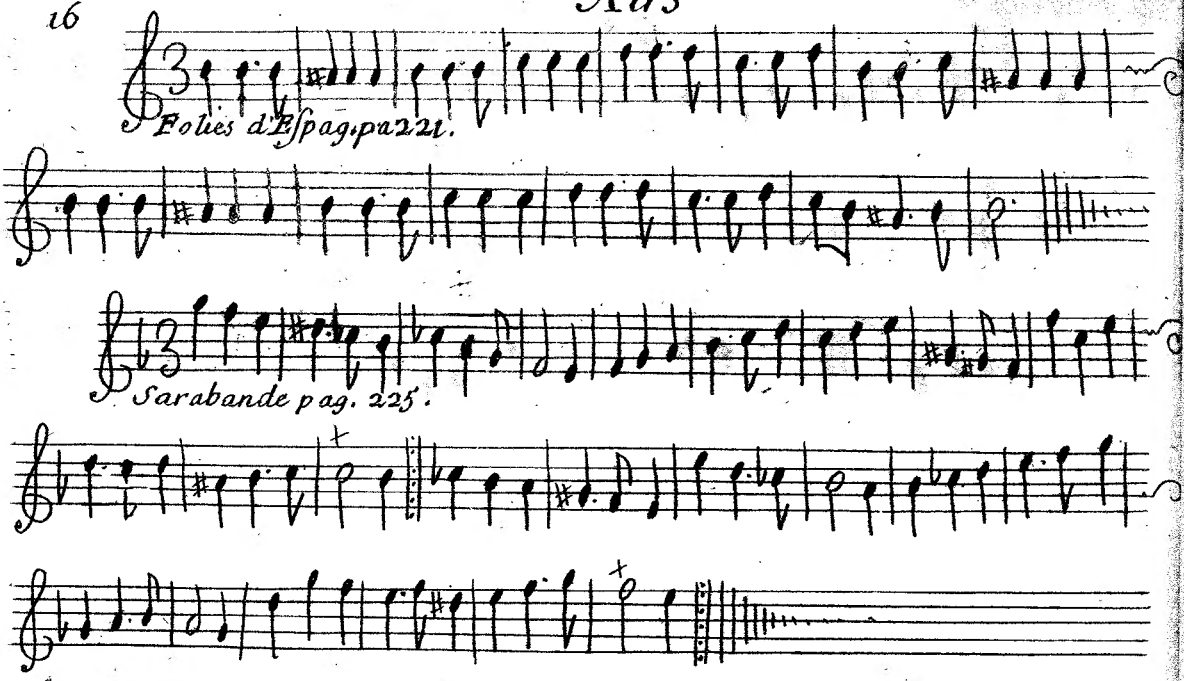
Extrait du Privilége du Roy.

PAR grace et Privilége de sa Majesté donné à Paris le 22. Aoust 1699. et confirmé par Arrest contradictoire du Conseil privé du Roy du 28. Iuillet 1704. Il est permis au S.r Feüillet Maître et Compositeur de Dance de faire graver ou Imprimer, vendre et débiter toutes sortes d'ouvrages de Dances tant de sa composition que de celles des autres Auteurs; pendant le temps et espace de six années avec défense à toutes personnes de quelques qualitez et conditions quelles soient, d'entreprendre d'en graver, imprimer, vendre ni débiter, sans la permission dudit exposant, ni de se servir d'aucuns de ses caracteres, à peine de trois mille liures d'amande et de tous dépens dommage et interests, ainsi qu'il est porté plus amplement par lesdites lettres de privilége.

LE terme desdites lettres de privilége aiant été expiré, il a plu à sa Majesté de les proroger pour quatres autres années, à commencer du 29.e Aoust 1705.